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Post coupon or use separate paper to avoid cutting magazine.



Dear Readers

We've a bright New Year to look forward to and excitement just around the corner as we prepare for our second exhibition - Needles and Pins '88. This time we're bringing a super show into the heart of London, to Kensington Town Hall. You'll find all the details on the centre four pages of this issue, with lots of information about the competition we're running. We're delighted to welcome Gyles Brandreth on board and we're sure he'll inspire you to design a sweater in a million! Don't miss next month's issue for more news about our spring extravaganza.

I'm sure you won't want to miss our Freeline offer this month. Following our Spotlight feature on Thelma Dawson last month, we're the first to bring you news of Thelma's new gadget - Dawson's Grid Intarsia Wool Tidy and free samples for our readers. Turn to page 5 and send off for one today. Full details are given and readers who are not successful will be sent an information sheet about this exciting new product.

Finally, everyone at Machine Knitting Monthly joins me in wishing you a very Merry Christmas and every happiness in the coming year.

Anne



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C CONTENTS

DESIGNS

1. Racked rib cardigan	11
2. Man's tuck stitch sweater	12
3. Plaid sweater with shawl collar	16
4. Batwing tuck stitch sweater	22
5. The classic tailored skirt	25
6. Tuck stitch jumper	34
7. Sweater with puffed sleeves	36
8. Ribbed sweater	38
9. Woman's skirt	39
10. Mohair jacket	40
11. Polo neck top	50
12. Long sleeved sweater	52
13. His 'n' her sweater	58
14. Raglan sweater	62
15. Striped yoke sweater	66
16. Fisherman's rib jackets	74
17. Toddler's suit	81

FEATURES

Newsline	4
Abbreviations	4
Competition winners	4
Freeline	5
Latch On	20
Cut 'n' Sew	25
Teach In	28
Back Issues	42
Duomatic Update	44
Orchis	46
Binders	50
Talking Point	54
Spotlight	60
The Woolleys	60
Clubline	68
Talking Toyota	70
Subscriptions	75
Dear Anne	76
Simpleframe	78
Classifieds	84
Competition	94

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NEWS LINE

NATURAL FIBRES

Riviera is the name of a most attractive new yarn (75% wool, 25% pure silk) produced by Nina A Miklin. It has a flecked effect and comes in a range of both softly shaded and vibrant strong colours, is suitable for any standard gauge machine and knits equivalent to a 3/4-ply.

As a special introductory offer a free basic crew neck pattern will be given, for a limited period only, to each customer who orders a 300g or 350g cone. For a shade card send SAE and 50p to Nina A Miklin, 104 Biddulph Mansions, Elgin Avenue, London W9.

MAKING FUN KITS

Readicut have just launched a great new collection of handknitting kits for children's sweaters. There are lots of designs which feature Beatrix Potter characters, Garfield, Thundercats, Puddle Lane personalities and Raggy Dolls – to mention just some. There can't be a child around who wouldn't immediately fall in love with at least one – and probably a lot more – of them. Some even come in adult sizes as well.

As a guide to prices – sizes 24 in to 28 in cost £8.95 and go up to £16.95 for Garfield in sizes 32 in to 42 in. The kits include instructions and sufficient yarn for the sweater and a matching pom-pom hat, plus a book. The yarn is Readicut's Kids Double



Knitting which is a machine washable 45% acrylic, 30% nylon and 25% wool mixture. If you would like to see the whole range of kits, plus the enchanting Knitting Farmyard kit, why not

write for a catalogue to Readicut Kids, Terry Mills, Osssett, W. Yorkshire WF5 9SA. The kits are all obtainable by mail order and can be paid for by credit card – the catalogue gives details.

ABBREVIATIONS

alt, alternately; beg, beginning; ch, chain; cm, centimetres; cont, continue(ing); dc, double crochet; dec, decrease(ing); foll, following; mm, millimetres; MT, main tension; MT-1, MT-2, MT-3, one, two, three sizes tighter than main tension; MT+1, MT+2, MT+3, one, two, three full sizes looser than main tension; MY, main yarn; N(s), needle(s); NWP, non working position; P, purl; patt, pattern; RC, row counter; rem, remain(ing); rep, repeat; ss, stitch size; st(s), stitch(es); st-st, stocking stitch; tog, together; UWP, upper working position; WY, waste yarn.

CUT AND SEW

The name Pam Turbett will be very familiar to MKM readers so they will be delighted to learn that her new book 'The Techniques of Cut and Sew' is published in January 1988 by Batsford. It explains fully both the basic and more advanced techniques, presenting each method with stage-by-stage instructions.

There are over 200 illustrations and it costs £12.95 in hardback. It's an excellent book, essential reading for a newcomer to cut and sew and extremely useful too for the more experienced.

easier, Ries of Holborn in London now have a system whereby you can order them by telephone and pay by credit card – American Express, Visa or Access.

Just ring their 24-hour mail order 'hotline' – 01-242 7721 and say how much you would like the voucher for (£1, £5 or £20) and give your credit card number. If

COMPETITION WINNERS

Here are the names of the prize-winners in the Grand Prize Draw held during the 1st Scottish Knitting Fayre.

1ST PRIZE – a holiday for two in Lanzarote
Allison Grieve, 98 Cheviot Road, Kirkcaldy, Fife.

2ND PRIZE – a Brother MF2100 Hi-Speed Cooker

required the voucher can be sent directly to the recipient together with Ries-by-mail merchandise details. The vouchers can be exchanged for any of the shop's goods or services at any time – there's no expiry date.

CARPET CLEAN UP

The down on your hands and knees with a bucket of carpet shampoo and a scrubbing brush treatment is hard work, and not always effective, when it comes to treating spills on a carpet. Vic Vac by Remington is an extremely handy little device that can be used on both carpets and hard floors.

First it removes the spill by drawing it up into a compartment at the front. The special carpet cleaner solution then dissolves and deodorizes the stain. Next a soft rotary agitating brush gently gets to work 'scrubbing'. Finally the spill and the cleanser are 'sucked' back into a reservoir. The result – a clean, sweet smelling, stainfree carpet.

The Vic Vac is cordless, rechargeable and designed to be easy to use. It's available from department stores and electrical outlets and costs £39.95.

A CLOSE SHAVE

However carefully you wash some clothes they still seem subject to piling. Remington, better known perhaps for their man-size shavers, have brought out a battery operated shaver especially designed to do away with this problem. You just switch it on, run the head lightly over the desired area and all those irritating little bobbles disappear into an easy to clean, see through chamber.

Called the Fuzz-Away Clothes Shaver, it costs £9.99 from department stores and electrical outlets.

KEEP WARM BY POST

As their name suggests the Lakeland Sheepskin Centre specialise in sheepskin coats and

Val White, Marnoch Craft Centre, 63 Main Street, Aberchirder, Huntly, Aberdeenshire.

3RD PRIZE – a Brother KH836 punchcard knitting machine
Mrs E Mowat, 27 Manse View, Coalburn, Lanark ML11 0LN.

Many congratulations from everyone at Studley Wools and Machine Knitting Monthly.

Denys Brunton Designer Yarns
Fashion straight from the cone

DIAL A GIFT

For a knitting friend a voucher to spend on just what they want at a specialist shop makes the perfect present. To make voucher buying

there are some very stylish ones indeed beautifully photographed in their new mail-order catalogue. But if the country look isn't for you, there are also smart coats and jackets in pure wool or leather, skirts and blouses galore, sweaters, dresses, trousers and a whole range of accessories like scarves, gloves, cosy slippers and handbags. Toys for children are included and there are also knitting wools on the cone. The latter are natural undyed yarns which knit as Aran – they cost from £8.75 to £10.50 for a 350z cone.

If you would like a copy of the catalogue telephone (09662) 4466.

YARNS FOR ALL SEASONS

Brier Hey Textiles do a wide range of yarns by mail order for machine and hand knitting. For winter warmth there are the Aran weight 100% pure British Wools in a variety of natural shades like Herdwick, black Welsh and Jacob Marl plus other less traditional colours like blue, red and maroon (£6.95 to £9.70 for 500g).

For more lightweight sweaters and tops, ideal for parties, there are some beautiful colours – stained glass window and pastel shades – in their fine Mercerised cotton (£6.95 for 500g). The colour range is wide too in the Acrylic yarn which is available in 4-ply, DK and chunky. This comes in 500g cones and is pre-waxed (£4.20 to £4.60 for 500g).

Brier Hey also have special offers of yarn which are good value and for details of these and all their other yarns, contact them at Mytholmroyd, Hebden Bridge HX7 5PF, tel: (0422) 884749.

PATTERNS BY COMPUTER

Terry Mason's computer programmes which can be used to make up patterns, either from a range of sizes or to your own measurements, are now available for the Amstrad CPC series – 464, 664 and 6128 – as well as the Spectrum.

The two programmes, one for classic styles and the other for fashion tops and batwings, are both available on cassette and can be saved onto disc if required. They are very easy to use – very 'user-friendly' in computer jargon – and the patterns can be printed out if you have a printer.

For the Amstrad computers, the Classic Patterns cost £7.95 and the Fashion Tops and Batwings £9.95. For further details, or to order the programmes, contact Terry at 15 Inishmoyne Green, Antrim, Northern Ireland BT41 4JZ.

BOND PLUS WENDY

Bond Knitting Systems and Wendy Wools have got together to produce a book of most attractive patterns. The sixteen original designs – all for women – give a wardrobe of clothes that will take you stylishly through the year. There are sleeveless tops for summer, in-betweens for spring and autumn and cosy sweaters and button-ups for colder days. All are photographed in full colour and the Wendy yarns used are Donna, Dolce, Capri and Family Choice DK.

'Bond Knits with Wendy' costs £2.95 and is available from all Bond and Wendy stockists including House of Fraser stores.

MACHINE SEWING

Many owners of sewing machines never really get to know, or use, their full potential. 'The Hamlyn Basic Guide to Machine Sewing' by Myra Davidson will be invaluable to anyone who feels they are not making the most of their machine, first-time machine owners and the more experienced. It's a large format hardback, well and clearly laid out, full of easy to understand text and drawings and with lots of coloured photographs as well.

It has been cleverly organised like a course which you can work through at your own pace. In her introduction the author explains that it is a practical guide compiling the feedback she has received over the years from the students at her dressmaking and craft courses. The book is very good value at £6.95.

OPEN BY MAGIC

Who wants to waste time struggling to open jars and bottles – when you could be beaver away at your machine instead? Magitwist is a new device which will deal with a wide range of tops – pickle jars, sauce bottles, nail varnish containers – quickly and easily. It's made from a durable material called Delrin, can be used left or right handed, is dishwasher proof and guaranteed for five years. It costs £4.99 from kitchen stockists and department stores.



COLOURFUL CONES

Spectrum's new range of coned yarns for machine knitters is wonderfully colourful. In 4-ply there's a choice of Luxury yarns, Linaria, Glitter yarns, Perle, acrylic and nylon, and pretty pastels in the colour injected range. In DK there are Luxury and Linaria yarns and, for chunky knitters, Chunky cones in lovely rich colours plus two Arans – a pure wool and an 80% acrylic, 20% wool blend. The prices, you will be pleased to hear, are very reasonable. So, look out for them at your nearest Spectrum stockist.

UP TO DATE CROCHET

As crochet enthusiasts will know, the craft has suffered for years from a quite undeserved fuddy duddy image. Hopefully with the new magazine called 'Crochet Design' all that will change.

Pauline Turner is the editor and she promises that the magazine (which comes out every other month) will be full of exciting designs, new ideas and products, techniques – everything to interest people keen on crochet.

The magazine costs 75p for each issue and is available by subscription. For a year's subscription please send £6.50 cheque or postal order to Crochet Design, White Cross, South Road, Lancaster LA1 4XH. This amount includes postage and packing.



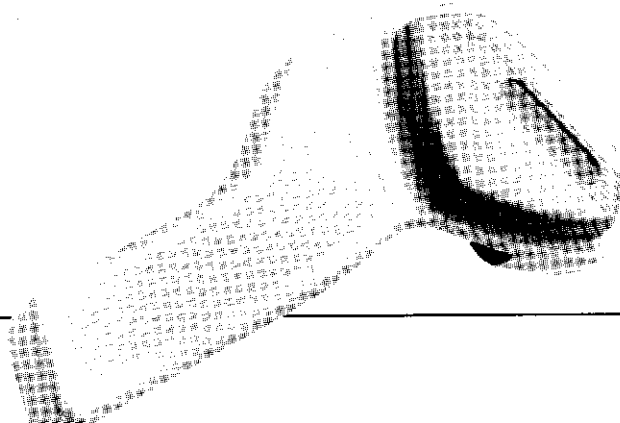
Freeline

DAWSONS GRID INTARSIA WOOL TIDY

For only a 13p s.a.e., you could be one of this month's 100 readers to receive an amazing, new gadget from the home of Dawson's Grid.

The Intarsia Wool Tidy is small, but strong and ideal for picture knitting. It can be used for all thicknesses from one ply to chunky. It's a truly practical idea from a very versatile designer. Regular readers will remember Thelma Dawson's fabulous Mermaid Jacket in our last issue. Thelma has developed the Intarsia Wool Tidy after hours of patient intarsia knitting – she has first-hand knowledge of its usefulness!

The Dawson's Grid Intarsia Wool Tidy costs £1 for a pack of two. If you'd like to try to beat your fellow readers to the postbag, drop a line to T Dawson, 287 Brompton Road, London SW3 2DY enclosing an s.a.e. with a 13p stamp. You'll receive a FREE Intarsia Wool Tidy if yours is one of the first 100 letters, or a leaflet explaining the new gadget if you're not so lucky! (By the way, you can always order a pair by enclosing a crossed cheque – made payable to T Dawson – for £1 if you don't want to be disappointed.)



IN KEYTO STYLE

The glitzy gear in the photograph is one of the garments you can make from one of Keyto's latest pattern books 'The Evening Wear Collection'. Julia Milsom has designed the outfits and the book costs £2.99.

Keyto have recently brought out two more pattern books – Book 7, 'Forsell's Wool Collection' designed by Susan Joan, and Book 9 designed by Trish Whitfield. Both sell for £3.65.

enquiring about their new shade card collection. It contains samples of over 40 ranges of yarn from Bramwell, Knitmaster, Argyll, King Cole, Forsell and Amberyarn and gives yarn content, tension and care details for each.

GOOD FOR AN OUTING

Bedford Sewing and Knitting Machines have written to tell us some good news. They've extended their Bedford showrooms to include what they believe to be the largest selection of industrial yarns anywhere – and they're inviting you and your knitting clubs to go along and see for yourselves, even on a Sunday, if you make an appointment first.

On three floors you will find displays of machines, accessories, books and yarn – the latter at incredibly low prices like 9p per ounce. There are further yarn discounts for clubs – for example, visits of 10 or more members 10%, 20 or more members 12.5%.

The address of the showrooms is 58 Bromham Road, Bedford and you can ring (0234) 217096 for more details.

EXTENDED CERAMICS

Zoar Ceramics were set up in 1985 by John and Joan Vine as a ceramic tile and china business. In 1986 Joan, an enthusiastic machine knitter for a number of years, introduced knitting machines and yarns into the business. This specialised business has blossomed with Joan, and Jeanette her assistant, giving friendly technical advice to beginners and accomplished knitters alike.

At recent knitting exhibitions Joan has been showing an Edwardian style wedding gown which she made on a Toyota 950 machine from a sketch supplied by the bride, Julie Key.

If you're in the area, why not pay Joan and Jeanette a visit – the address is 43a Zoar Street, Lower Gornal, Dudley, West Midlands DY3 2PA, tel: Dudley 239211.

BRAMWELL PATTERNS

Bramwell's 'Design for Duomatics Book Two' contains over 18 patterns for all the family – sweaters, cardis, waistcoats, skirts and a suit. And for using up oddments of yarn there are snowmen in three sizes, a hot water bottle cover and a golf club cover. Some of the items are simple to make, others more of a

challenge to the experienced knitter.

The book is available from Bramwell stockists.

INSTRUCTIONS FROM AMBERYARN

A zingy patterned three quarter length coat, complete with hood, is just one of 27 designs in Amberyarn's new book 'Fashion and Family Machine Knits'. There are also a couple of smart suits, a stylishly simple long-line cardi, his and her sweaters and some photographed on 'him' which would look equally good on 'her'.

The patterns in 4-ply, Aran and chunky, are suitable for most standard or chunky gauge machines. The book costs £3.35 from Amberyarn stockists.

KIDS KNITS

On these long winter evenings you might feel like curling up in front of the TV with some hand knitting. If so, some of the 48 designs in Tessa Watts Russell's new book, 'Nursery Knits' might be just the thing to join you.

There are patterns for all kinds of jolly clothes for babies and toddlers up to three years –

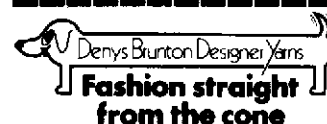
sweaters with ingenious toy-holding pockets, sailing ship decorated topovers as well as a beautiful christening gown. And, to use up oddments of yarn, some super little designer-style clothes for teddies or dolls.

'Nursery Knits' is published by Hamlyn Books and costs £8.95.

FASHION LOOK

There's no doubt about it – mohairs and brushed yarns are the fashionable yarns to use for sweaters at the moment. Spectrum have brought out three new yarns – all of which are perfect for this look.

Arizona Brushed Chunky and California Brushed DK both come in 10 shades from pastels to primaries and are a 70% Courtelle, 30% nylon mix available in 50g balls. Pistachio is a luxury looking yarn made with 55% mohair, 22% acrylic and 23% nylon and is available in eight colours including a beautiful jade green and lovely soft dove grey. It also comes in 50g balls.



You can buy all three books from your local stockist, but if you have any problems they are available by mail order direct from Keyto at Unit 2, Halliwell Industrial Estate, Wapping Street, Halliwell Road, Bolton BL1 8DN, tel (0204) 491515. Incidentally, the patterns in all the books are for standard punchcard machines.

TO AND FRO AT HOME

Hurry and write or phone now for tickets if you (or your club) would like to go to Metropolitan's To and Fro 'At Home' which is being held at the Picketts Lock Centre, Edmonton, London N9 on Wednesday and Thursday 10th and 11th February. Open both days from 10.30am to 5.00pm there will be a fashion show, talks and displays, a chance to meet the To and Fro team, plus a wide range of yarns, accessories and books to buy.

Tickets for either of the two days cost £5 each. Ring (0202) 304581 or write to Metropolitan, 139/141 Windham Road, Bournemouth BH1 4RQ.

Metropolitan have just brought out their first fully illustrated catalogue. It's 32 A4-sized pages full of everything to interest the machine knitter – all available by mail order. It costs £1 – which is refundable on your first order of £15 or over. It's available from the address above.

At the same time it's worth



NEW FROM KNITMASTER

There's not the divide between sweaters for her and sweaters for him that there used to be.

Women sport men's sweaters, liking the loose look, and men feel just as masculine wearing softer colours and more interesting stitch patterns in their knitwear. Realising this, *The Sweater Book* from Knitmaster is full of designs that will appeal to both sexes. It also includes lots of new punchcard patterns and

guidelines to help you adapt the designs as well as helpful hints. The book is available from Knitmaster stockists.

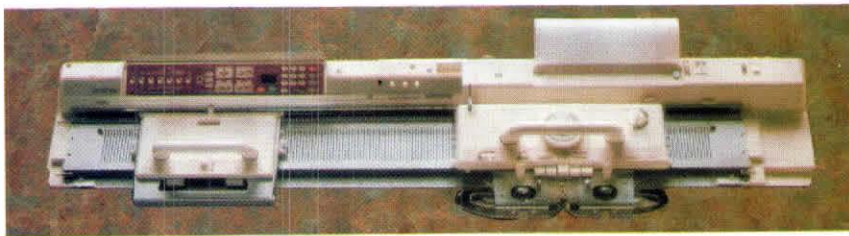
Knitmaster's machine knitting courses are expanding both in range and number. The courses are held at their tuition centres in Wakefield and Worcester Park, Surrey and if you would like full details and dates, send sae to Knitmaster Tuition Centre at either Joanna House, 34b Central Road, Worcester Park, Surrey or 18 Little Westgate, Wakefield, Yorkshire.

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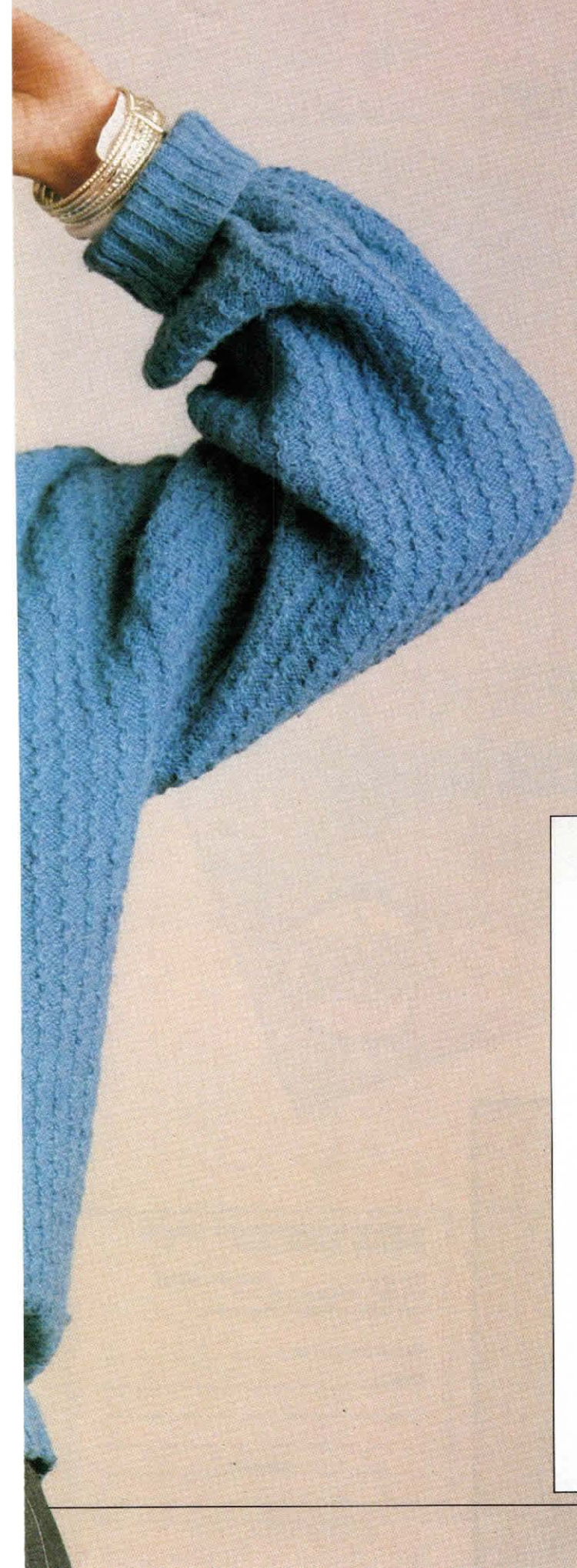
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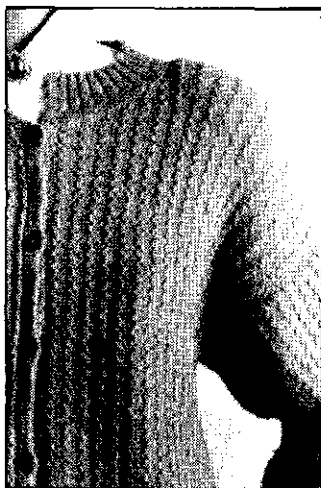
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RACKED RIB CARDIGAN



PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for Singer 2310 and 600 machines.

MATERIALS

Forsell 2 ply knitting.
2 [2, 2, 2, 2] x 250g cones in Galway Tweed (MY).
6 buttons.

Forsell 2 ply is 100% Pure New Wool. If you have difficulty obtaining this yarn and would like a list of your local stockists, please write to T. Forsell & Son Ltd, Blaby Road, South Wigston, Leicester.

SILVER GAUGE READING

Fine yarn.

MEASUREMENTS

To fit bust 82 [87, 92, 97, 102, 107] cm, 32 [34, 36, 38, 40, 42] in.
Actual size 84 [89, 94, 99, 104, 109] cm, 33 [35, 37, 39, 41, 43] in.
Length to back neck 58 [60.5, 60.5, 60.5, 63, 63] cm, 22 3/4 [23 3/4, 23 3/4, 23 3/4, 24 3/4, 24 3/4] in.
Sleeve seam 45.5 [45.5, 48.5, 48.5, 48.5, 48.5] cm, 18 [18, 19, 19, 19, 19] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

32 stitches (on back bed) and 40 rows to 10 cm, 4 in measured over rib pattern (stitch size setting approximately 4 on both beds).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

When decreasing and casting off, only the stitches on back bed are counted. Decrease and cast off stitches on the front bed as required.

RIB PATTERN

* K 1 row. Rack 1 N to the right. K 1 row. Rack 1 N to the right. K 1 row. Rack 1 N to the left. K 1 row. Rack 1 N to the left. These 4 rows form patt repeat.

BACK

With carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 68 [72, 76, 80, 84, 88] Ns at left and right of centre 0 on back bed to WP. 136 [144, 152, 160, 168, 176] Ns.

* Push corresponding Ns on front bed to WP. Arrange Ns for 2x2 rib (2x1 N arrangement). Using MY, cast on and K 3 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-2/MT-2, K 30 rows. Transfer sts to back bed. Move front bed to 1/2 pitch position and transfer the heel of the sts on the back bed to the front bed to give the needle arrangement shown. Set RC at 000. Using MT/MT, cont in rib patt. K 120 rows. Work measures 35.5 cm, 14 in *.

SHAPE SHOULDERS

Cast off 9 [10, 10, 11, 11, 12] sts at beg of next 8 rows and 9 [8, 11, 10, 13, 12] sts at beg of foll 2 rows. Cast off rem 46 [48, 50, 52, 54, 56] sts.

RIGHT FRONT

With carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 66 [70, 74, 78, 82, 86] Ns at

right of centre 0 on back bed to WP.

** Work as for back from * to *. Place marker at left edge (right edge on left front). K 56 [66, 66, 66, 76, 76] rows. K 1 row extra for left front.

SHAPE NECK

Cast off 5 [6, 6, 6, 7, 7] sts at beg of next row. Dec 1 st at neck edge on every row until 45 [48, 51, 54, 57, 60] sts rem. K 8 [8, 7, 6, 6, 5] rows.

SHAPE SHOULDER

Cast off 9 [10, 10, 11, 11, 12] sts at beg of next and foll 3 alt rows, K 1 row. Cast off rem 9 [8, 11, 10, 13, 12] sts **.

LEFT FRONT

With carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 66 [70, 74, 78, 82, 86] Ns at left of centre 0 on back bed to WP. Work as for right front from ** to ** noting alteration in number of rows worked.

SLEEVES

Push 64 [72, 72, 72, 80, 80] Ns at left and right of centre 0 on back bed to WP. 128 [144, 144, 144, 160, 160] Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MY, K 1 row. Move front bed to 1/2 pitch position and

transfer the heel of the sts on the back bed to the front bed to give the needle arrangement shown. Cont in rib patt. K 152 [152, 164, 164, 164, 164] rows. Work measures 38 [38, 41, 41, 41, 41] cm, 15 [15, 16 1/4, 16 1/4, 16 1/4, 16 1/4] in. Transfer sts to back bed. Cast off.

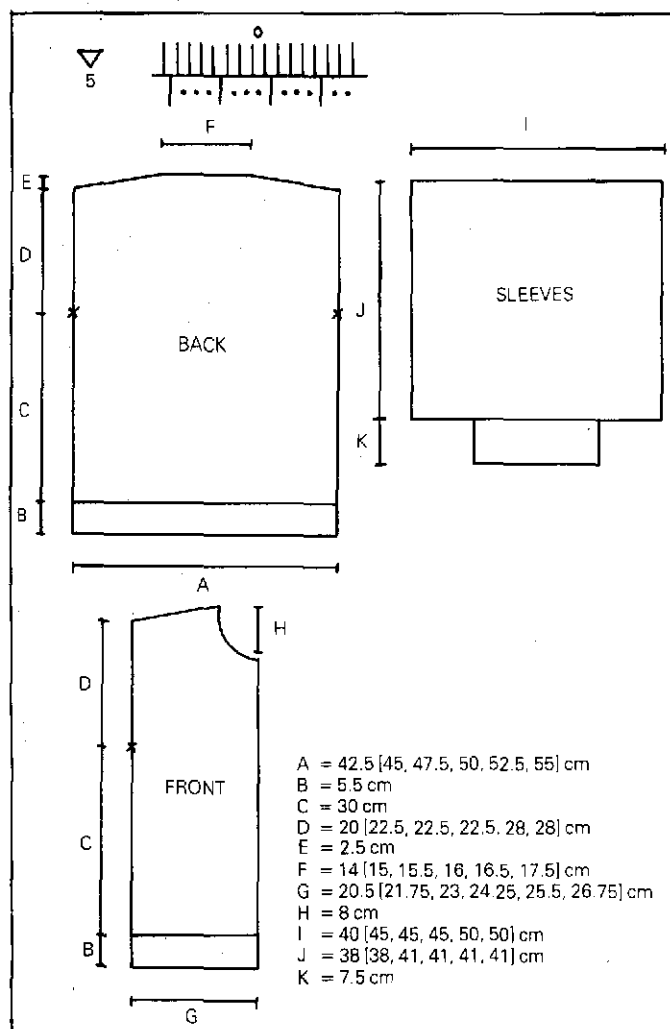
CUFFS

With carriage at right, set machine for 2x2 rib (2x1 N arrangement), push 62 [62, 64, 66, 68, 70] on each bed to WP. Arrange Ns for 2x2 rib (2x1 N arrangement). Using MY, cast on and K 3 tubular rows.

Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-2/MT-2, K 42 rows. Transfer sts to back bed. With wrong side of sleeve facing, replace sts from lower edge on to Ns, gathering evenly. Using MT, K 1 row. Cast off.

BUTTONHOLE BAND

Push 120 [126, 126, 126, 132, 132] Ns to WP. With wrong side facing, pick up 120 [126, 126, 126, 132, 132] sts along right front edge and place on to Ns. Set RC at 000. Using MT and MY, K 3 rows. Make 6 evenly spaced buttonholes. K 4 rows. Using MT+2, K 1 row. Using MT, K 4 rows. Make buttonholes over



same sts as before. K 3 rows. Cast off very loosely.

BUTTONBAND

Work as for buttonhole band, omitting buttonholes and reading left for right.

NECKBAND

With carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 128 [131, 137, 140, 146, 149] Ns on each bed to WP. Arrange Ns for 2x2 rib (2x1 N arrangement). Using MY, cast on and K 3 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-2/MT-2, K 17 rows. Push empty Ns on both beds to WP for full needle rib. Press both circular knitting keys. K 8 rows. Transfer sts to back bed. Using WY, K a few rows in st st and release from machine.

MAKING UP

Join shoulder seams. Set in sleeves between markers. Join side and sleeve seams. Fold front bands in half to inside and catch down. Neaten lower ends of bands. Pin neckband into position. Unravelling WY as required, backstitch through open loops of last row worked in MY. Finish buttonholes and sew on buttons.

2 MAN'S TUCK STITCH SWEATER



PATTERN RATING

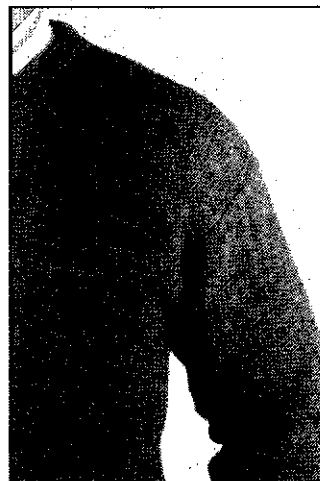
** For knitters with some experience.

MACHINES

This pattern is suitable for Duomatic machines.

MATERIALS

Forsell 2 ply.
2 [2, 2, 2, 2] x 250 g cones in Coniston Tweed (MY).



Forsell 2 ply is 100% Pure New Wool. If you have difficulty obtaining this yarn and would like a list of your local stockist, please write to T Forsell & Son Ltd, Blaby Road, South Wigston, Leicester.

SILVER GAUGE READING

Fine yarn.

MEASUREMENTS

To fit chest 92 [97, 102, 107, 112] cm, 36 [38, 40, 42, 44] in.
Actual size 98 [102, 108, 112, 118] cm, 38½ [40¼, 42½, 44, 46½] in.
Length to back neck 66 [67, 68, 70, 71] cm, 26 [26½, 26¾, 27½, 28] in.
Sleeve seam 49 [50, 51, 52, 53] cm, 19¼ [19¾, 20, 20½, 21] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

20 stitches on each bed and 80 rows to 10 cm, 4 in measured over pattern using one strand of yarn. Wash and dry the tension swatch before measuring.

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

BACK

Handle up. Orange strippers. Set up 100 [104, 110, 114, 120] Ns on each bed in WP.

* Arrange Ns for 1x1 rib. Set lock on N/N and stitch size 2¾/2¾. Using two strands of MY, K 1 row. Set lock on CX/CX and stitch size 3½/3½. K 2 rows. Set lock on N/N and stitch size 3¾/3¾. K 1 row. Set stitch size to 4¼/4¼. K 34

rows. Push up empty Ns on both beds as in diagram A *

100 [104, 110, 114, 120] Ns on back bed and 99 [103, 109, 113, 119] Ns on front bed. Set lock on CX/CX. K 2 rows. Handle down. Set locks and pushers as in diagram B. Set RC at 000 and stitch size to 3¼/3¼. Using one strand of MY, cont in tuck stitch. K 280 [280, 280, 288, 288] rows. Work measures 42 [42, 42, 43, 43] cm, 16½ [16½, 16½, 17, 17] in.

SHAPE ARMHOLES

Cast off 8 sts on each bed at beg of next 2 rows. (Remember to return pushers under these Ns to blocking rail.) 84 [88, 94, 98, 104] sts on back bed **. K 174 [182, 190, 198, 206] rows. RC shows 456 [464, 472, 488, 496] and work measures 64 [65, 66, 68, 69] cm, 25¼ [25½, 26, 26¾, 27¼] in.

SHAPE SHOULDERS

Cast off 3 [3, 3, 3, 4] sts on each bed at beg of next 14 rows and 4 [5, 7, 8, 3] sts on each bed at beg of foll 2 rows. (Remember to return pushers under these Ns to blocking rail.) 34 [36, 38, 40, 42] sts rem on back bed. Cast off.

FRONT

Work as for back to **.

K 118 [126, 134, 142, 150] rows. 56 rows less have been worked to shoulder than on back.

SHAPE NECK

Using a length of MY, cast off centre 8 [8, 10, 10, 12] sts on back bed and 9 [9, 11, 11, 13] sts on front bed. (Remember to return pushers under these Ns to blocking rail.) Using a length of WY, K sts on back bed at left by hand taking Ns down to NWP. Note position of pushers at left. Using a length of WY, K sts on front bed at left by hand taking Ns down to NWP. (Remember to return pushers under these Ns to blocking rail.) Stick Sellotape close to needle butts on needlebed at left of centre to prevent sts pulling forward. Cont on rem sts for first side. K 1 row. (Remember to return pushers to blocking rail.) Dec 1 st on each bed at beg of next and every foll alt row until 34 [35, 37, 38, 40] sts rem on back bed, then on every foll 4th row until 29 [30, 32, 33, 35] sts rem on back bed, then on every 6th row until 25 [26, 28, 29, 31] sts rem on back bed. K 4 [2, 2, 0, 0] rows.

SHAPE SHOULDER

Cast off 3 [3, 3, 3, 4] sts on each bed at beg of next and foll 6 alt rows, K 1 row.

(Remember to return pushers under these Ns to blocking rail.) 4 [5, 7, 8, 3] sts rem on back bed. Cast off. Remove Sellotape from needlebeds. Unravel WY bringing Ns back to WP. Bring pushers up into position previously noted. K 1 row. Finish to correspond with first side reversing shapings.

SLEEVES

Handle up. Orange strippers. Set up 50 [52, 54, 56, 58] Ns on each

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bed in WP. Work as for back from * to *. 50 [52, 54, 56, 58] Ns on back bed and 49 [51, 53, 55, 57] Ns on front bed. Set locks on CX/CX. K 2 rows. Handle down. Set locks and pushers as in diagram B. Set RC at 000 and stitch size to 3¼/3¼. Using one strand of MY, cont in tuck stitch. (Remember to place pushers under front bed Ns.)

Shape sides by inc 1 st on each bed at each end of every 17th [17th, 16th, 16th, 16th] row until there are 88 [92, 96, 100, 104] sts on back bed. K 13 [4, 16, 8, 0] rows. RC shows 336 [344, 352, 360, 368] and work measures 49 [50, 51, 52, 53] cm, 19¼ [19¾, 20, 20½, 21] in. Place marker at each end. K 32 rows. Cast off.

NECKBAND

Handle up. Orange strippers. Set up 130 [134, 138, 142, 146] Ns on each bed in WP. Arrange Ns for 1x1 rib. Set lock on N/N and stitch size to 2¾/2¾. Using two strands of MY, K 1 row. Set lock on CX/CX and stitch size to

3½/3½. K 2 rows. Set lock on N/N and stitch size to 3¾/3¾. K 1 row. Set stitch size to 4¼/4¼. K 26 rows. Transfer all sts to front bed. Set lock on GX/N and stitch size to 5¾/5¾. Black strippers. K 4 rows.

Using WY, K a few rows and release from machine.

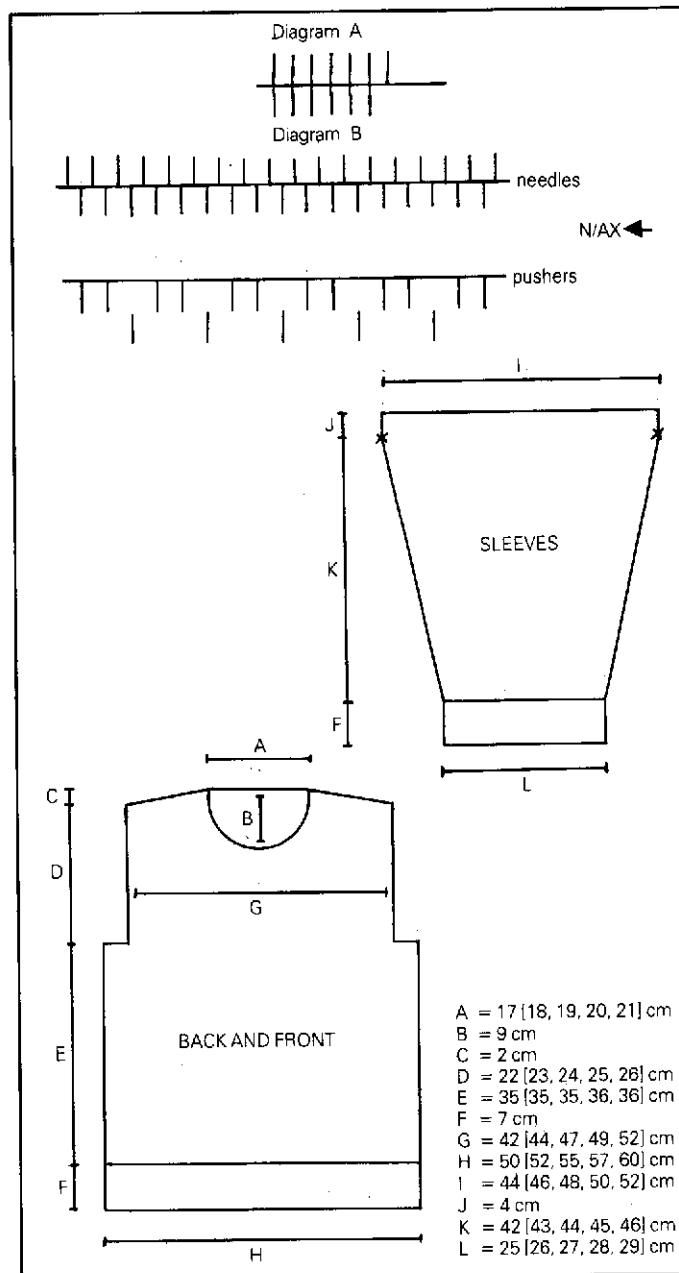
PRESSING

With wrong side facing, pin out all pieces to measurements given and press carefully following spinner's instructions.

MAKING UP

Join shoulder seams. Set in sleeves, sewing rows above markers to cast off stitches on back and front. Join side and sleeve seams. Join neckband seam.

Pin neckband into position. Unravelling WY as required, backstitch through open loops of last row worked in MY. Fold in half and catch down on inside.



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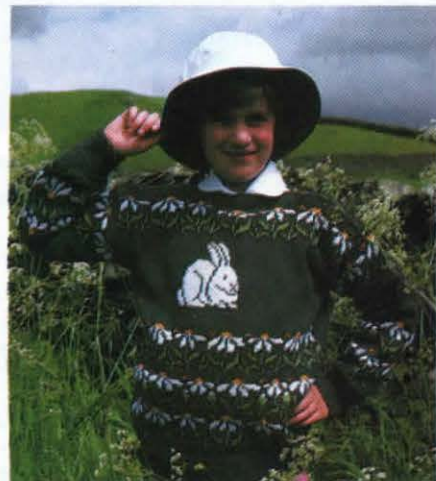
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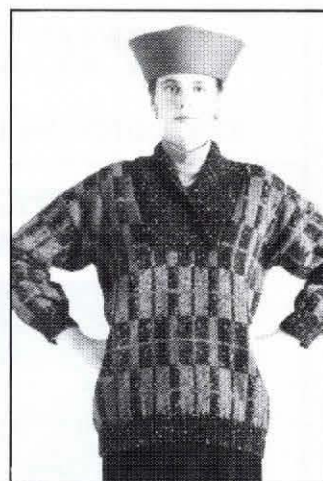


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PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines with or without a ribber.

MATERIALS

Sirdar Sovereign Escort Double Knitting.

8 [8, 9, 9, 10, 10] x 50g balls in black with white (MC).

3 [3, 4, 4, 4, 4] x 50g balls in Royal Dagoon (A).

3 [3, 3, 3, 3, 4] x 50g balls in Carolean Consort (B).

2 [2, 3, 3, 3, 4] x 50g balls in Flamenco Fun (C).

Sovereign Escort Double Knitting is 43% Wool, 39% Acrylic, 18% Nylon. If you have difficulty obtaining this yarn and would like a list of your local stockists, please write to Sirdar plc, Flanshaw Lane, Alverthorpe, Wakefield, West Yorkshire WF2 9ND.

SILVER GAUGE READING

Heavy yarn.

MEASUREMENTS

To fit bust 82 [87, 92, 97, 102, 107] cm, 32 [34, 36, 38, 40, 42] in. Actual size 99 [104, 110, 114, 118, 124] cm, 39 [41, 43 1/4, 45, 46 1/2, 48 3/4] in.

Length to shoulder 66 [66, 67, 67, 68, 68] cm, 26 [26, 26 1/2, 26 1/2, 26 3/4, 26 3/4] in.

Sleeve seam 38 [42, 44, 44, 46, 46] cm, 15 [16 1/2, 17 1/4, 17 1/4, 18, 18] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

27 stitches and 32 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 10).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

PATTERN NOTES

Punch card as shown before starting to knit.

Two colour Fair Isle should be knitted with first colour given in back feeder 1(A) to knit background and second colour given in front feeder 2(B) to knit contrast pattern.

FAIR ISLE PATTERN BACK AND FRONT

K 16 rows MC/A, 2 rows B only (st st), 16 rows MC/A, 16 rows B/MC, 2 rows C only (st st), 16 rows B/MC, 16 rows MC/C, 2 rows A only (st st), 16 rows MC/C, 16 rows A/MC, 2 rows B only (st st), 16 rows A/MC, 16 rows MC/B, 2 rows C only (st st), 16 rows MC/B, 16 rows C/MC, 2 rows A only (st st) and 4 [4, 8, 8, 10, 10] rows C/MC.

SLEEVES

1ST AND 2ND SIZES

Work as for back and front starting with row 19 [5].

3RD AND 4TH SIZES

K 2 rows MC/A, then work as for back and front.

5TH AND 6TH SIZES

K 8 rows C/MC, then work as for back and front.

BACK

MACHINES WITH RIBBER

With ribber in position and 18 carriage at right, set machine for ▶





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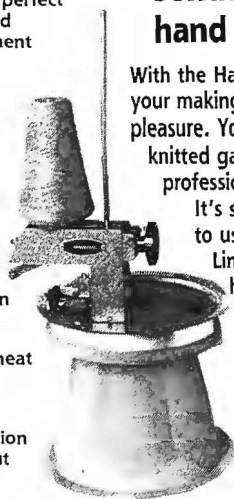
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◀ 16

2x2 rib. Push 67 [71, 75, 77, 81, 85] Ns at left and right of centre 0 to WP. 134 [142, 150, 154, 162, 170] Ns.

* Push corresponding Ns on ribber to WP. Arrange Ns for 2 x 2 rib. Using MC, cast on. Using MT-7/MT-7, K 3 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-6/MT-6, K 1 row. Using MT-5/MT-5, K 1 row. Using MT-4/MT-4, K 1 row. Using MT-3/MT-3, K 1 row. Using MT-2/MT-2, K 19 rows. Transfer sts for st st *

1ST AND 4TH SIZES

Inc 1 st at each end.

ALL SIZES

136 [142, 150, 156, 162, 170] sts. **MACHINES WITHOUT RIBBER** Push 62 [70, 75, 78, 81, 85] Ns at left and 67 [70, 74, 77, 80, 85] Ns at right of centre 0 to WP. 134 [140, 149, 155, 161, 170] Ns.

* Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT-2 and MC, K 43 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed *

1ST AND 2ND SIZES

Inc 1 st at each end.

3RD, 4TH AND 5TH SIZES

Inc 1 st at right edge.

ALL SIZES

136 [142, 150, 156, 162, 170] sts.

ALL MACHINES

Insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MT, K 1 row. Release card and cont in Fair Isle patt. K 121 rows. RC shows 122 and work measures 44 cm, 17 1/4 in. Place marker at each end **. K 61 [61, 65, 65, 67, 67] rows.

SHAPE NECK

Note pattern row on card. Using a length of MC, cast off centre 32 sts. Using nylon cord, K 52 [55, 59, 62, 65, 69] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 3 sts at beg of next and

full alt row, K 1 row. Dec 1 st at beg of next and foll 2 alt rows. Using WY, K a few rows in st st over rem 43 [46, 50, 53, 56, 60] sts and release from machine. With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

FRONT

Work as for back to **.

K 1 [1, 5, 5, 7, 7] rows.

SHAPE NECK

Note pattern row on card. Using a length of MC, cast off centre 32 sts. Using nylon cord, K 52 [55, 59, 62, 65, 69] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 7 rows. Dec 1 st at neck edge on next and every foll 7th row until 43 [46, 50, 53, 56, 60] sts rem. K 6 rows. Using WY, K a few rows in st st and release from machine. With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side reversing shapings.

SLEEVES

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 2x2 rib. Push 41 [41, 43, 43, 45, 45] Ns at left and right of centre 0 to WP. 82 [82, 86, 86, 90, 90] Ns. Work as for back from * to *.

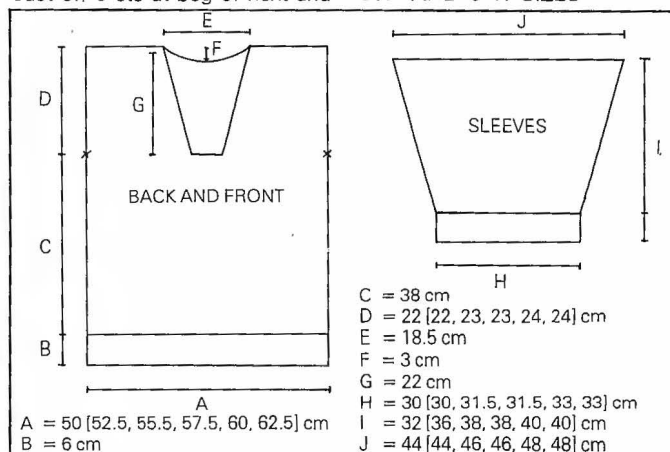
MACHINES WITHOUT RIBBER

Push 40 [40, 43, 43, 45, 45] Ns at left and 40 [43, 43, 44, 44] Ns at right of centre 0 to WP. 80 [80, 86, 86, 89, 89] Ns. Work as for back from * to *.

1ST AND 2ND SIZES

Inc 1 st at each end.

5TH AND 6TH SIZES



Inc 1 st at right edge.

ALL SIZES

82 [82, 86, 86, 90] sts.

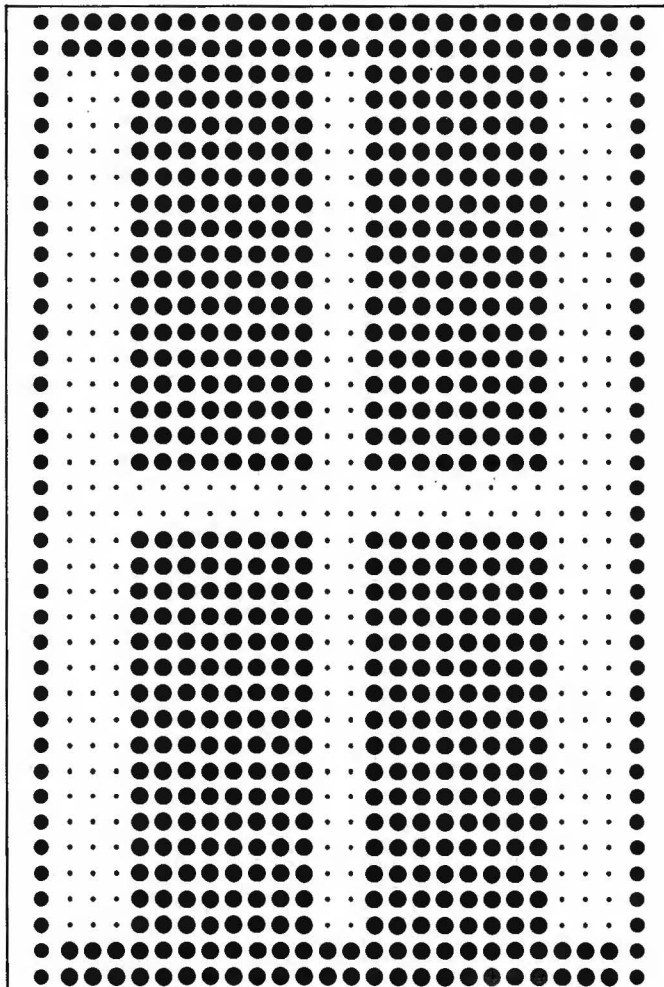
ALL MACHINES

Insert punchcard and lock on 19th, [5th, 33rd, 33rd, 27th, 27th] row. Set carriage for patt. Set RC at 000. Using MT, K 1 row. Release card and cont in Fair Isle patt. Shape sides by inc 1st at each end of the next and every foll 5th, [6th, 6th, 6th, 6th] row until there are 120 [120, 126, 126, 130, 130] sts. K 11 [7, 7, 7, 13, 13] rows. RC shows 103 [117, 123, 123, 129, 129] and work measures 38 [42, 44, 44, 46, 46] cm, 15 [16½, 17¼, 17¼, 18¼, 18¼] in. Cast off.

COLLAR

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 2x2 rib. Push 174 Ns on each bed to WP. Arrange Ns for 2x2 rib. Using MC, cast on. Using MT-7/MT-7, K 3 tubular rows. Carriage is at right. Set RC at 000. Using MT-6/MT-6, K 1 row. Using MT-5/MT-5, K 1 row. Using MT-4/MT-4, K 1 row. Using MT-3/MT-3, K 1 row.



Using MT-2/MT-2, K 44 rows. Transfer sts for st st. Using MT-1, K 2 rows. Using WY, K a few rows and release from machine.

MACHINES WITHOUT RIBBER

Push 176 Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 85 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. Using MT, K 2 rows. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on ball band.

MAKING UP

Graft shoulder seams. Pin collar into position. Unravelling WY as required, backstitch through open loops of last row worked in MC. Overlap ends and catch down. Set in sleeves between markers. Join side and sleeve seams.

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LATCH ON

INTARSIA IS NO PICNIC

"My J+B 950 has an intarsia setting", I announced to the world in general just after I had taken possession of my lovely new "toy". Could it have been coincidence, I asked myself, that, a couple of days later, my daughter said casually "I think I would like a 'fun' jumper", at the same time handing me a copy of a publication with an intarsia jumper depicting a Teddy Bears' Picnic. I was, therefore, prodded into trying out the intarsia facility on my new machine.

"Can you tell me what 'Intarsia' means?" asked one of my students (only she didn't actually say 'intarsia' - what came out sounded slightly vulgar!). When I first met this word, a number of years ago, I hurried off to my dictionaries (2) which were less than helpful. Not an "intarsia" in sight! A later one, belonging to my husband, gave "Mosaic woodwork made esp. in 15th-c. Italy". Not much help to knitters there! A year or so later I bought a bigger (and possibly better) dictionary in two volumes. As well as the chat about mosaic wood this one says "A knitting technique by which large patches of different colours are juxtaposed in stocking stitch to form an asymmetrical design, keeping several yarns on the needle at once and joining them by overlapping behind the work". So now we have it. I had only to look up "juxtapose" which is "to place or situate side by side together". But we knew that, didn't we?

I take issue with my dictionary when it talks about an "asymmetrical design". By far the easiest intarsia design is completely symmetrical. Most books give diamonds as an example, and a beginner to intarsia would be well advised to start on a regular design.

Intarsia differs from Fair Isle (on the knitting machine) in that Fair Isle is worked with two colours only in a row. (I know it is possible to knit three colours using a slip setting, but that isn't what we are considering just now.) Intarsia has many colours in one row, each one requiring one ball.

Say you decide to do a red, a green and a blue diamond on a black background. You will need four balls of black, with one each of the other three colours. Should you decide to do the Argyll pattern (like the Scottish stockings the gentlemen wear with their kilts), you will also require one ball of black for each diagonal line that crosses the coloured diamond.

This will give you a further six balls of black. Since the colours are going to be "split" by a black line, you will also need two balls of each colour for the diamonds. I have lost count by now, but it is adding up to a fair number. Don't let me put you off. Symmetrical intarsia is very easy to knit. Having wound off sufficient balls of the various colours, you lay them across the needles in succession according to a chart. The yarn is not threaded into the yarn brake, but lies on the floor around your feet. Since it is a geometrical pattern, it is easy to see that the colours change in steps of one stitch every two or three rows (or whatever).

Unless your machine (like mine) has a built-in intarsia setting, you need a method of getting the needles to stick out to upper working position, in order to lay the yarn across. You can buy intarsia carriages for most machines. It is possible to get these needles to stick out (on certain machines) by using a slip setting. I have long thought that intarsia could be worked by pushing out the needles to upper working position, using a ruler. Of course, in this case they would knit back and would have to be pushed out on each row, but if it is just a few rows it might be easier and would certainly be cheaper than buying a carriage.

If you are using a separate intarsia carriage, you will have been told to do a separate tension piece using this carriage. This makes sense, because all machines (even the same model) knit differently. Since I was using the same carriage on my machine I thought the tension would not vary, so I knitted with the one I used for the plain back of the garment. Had I been doing Fair Isle I would have done two tension pieces, one for the plain and one for the Fair Isle, but then I would have been working the latter one whole number larger than the stocking stitch sample.

I made the back of the jumper first, doing a drop shoulder garment. (I couldn't face intarsia AND armhole shaping!). I marked with a coloured yarn where I was going to put the sleeve and when it came to the front, I decided I should check that this mark was going to be in the right place, although I was working from my Knit Leader. It is a good thing that I did, because the front was a lot shorter than the back. I know full well that one cannot measure in inches (or centimetres) the length

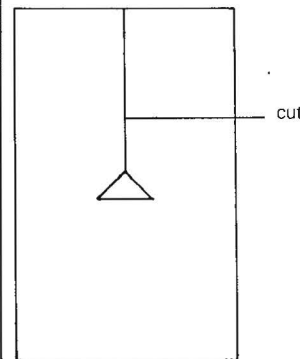
of the work when it is on the machine, but I have perfected a method of measuring if the back and front are the same length while one piece is still on the machine. I hook the armhole mark (in this case) on to a gate peg adjacent to the knitting. Then I pin the sides of the two pieces together just as I would do if I was about to sew the seam. Now I was faced with the problem "How many more rows do I need?" Out came the pins and I started again from the bottom, pinning as before. When I got to the machine end, I counted the extra rows on the back, it was somewhere near 20! Suppose I had gone on and knitted the neckline and shoulders! All this would have to be undone, the stitches picked up and re-knitted to the correct length. My "pinning" method sounds a lot of fiddle, but it is worth it in the long run. They say laziest people take the most trouble and if I forgot to write down the number of rows knitted, I could end up with two sleeves of quite different lengths.

Using my chunky machine, I made a lovely soft jumper using a lot of different balls of mohair. I had no pattern or chart, I just knitted squares and rectangles as the mood took me. Some were small, some rectangles went across the work, some were long and narrow. A few were superimposed across one another at the corners. I am no artist when it comes to paint and a brush, but in knitting this jumper I think I captured the feeling of some of the modern impressionist painters. I wonder if my jumper should hang in the Tate? It would certainly be a more useful object than that pile of bricks!

Back to my Teddy Bears' Picnic. This was a much more intricate design than my squares, and knitted in a four-ply yarn (or rather lots of four-ply yarns). I had a chart, which was comparatively small, intended for both hand and machine knitting. To start with, I coloured the various sections with (approximately) the colours that I intended using for the knitting, using a splendid set of colouring pens from my local stationer's shop. The young "Mums" in my class knew all about them, because they are popular with the children, but the "oldies" in the class, like me, were equally taken with them. Made by Platinium, they are called "Colour Swops"; there are five pens in the usual colours - red, green etc, plus one "magic" pen which, when applied on top of red, turns it to black and so on with the other colours.

I have been talking about "balls" of different colours. In practice the different colours are wound on the "bobbins" which take the small amounts needed, and also act as a weight on the yarn. I have ten Knitmaster bobbins, but I am not over fond of these. They have a sort of hook at

the top, which encourages other colours to creep into its mouth, creating more confusion than I have managed for myself. I like the look of the J+B bobbins much better, but haven't tried them myself. There is also an intarsia brake on the market. I got carried away at an Exhibition and bought one of these, but haven't used it yet. (How often have I heard knitters say this about a piece of equipment?). You might think it was just the thing for my Teddy Bears, but the instructions say it will take up to 16 colours and I realised I would be using more than this; in fact at one stage I counted 26 different bobbins on the "go". It is also possible to use the old "dolly" type of clothes peg, but I was unlucky, locally, with both the hardware store and the handicraft shop, which is where these pegs seem to reside, nowadays. However, I got over the problem of extra bobbins quite nicely, with no expense at all. I had, in my knitting room, a carton with yet more cones of yarn for the next few garments. I "savaged" this for strips of cardboard and made myself lots of bobbins, which proved more effective than the commercially bought ones.



A couple of tips: when you have stopped using a particular colour for some three or four rows, it is as well to cut off the end and pull the bobbin out of the yarns in use. Don't make the mistake I did and cut it off too short; I found three inches very difficult to sew in when the garment is completed.

At the beginning, I started by covering the ribber with the plastic guard bought for this purpose. I soon took this off, because I found the gatepegs on the ribber were very useful for "anchoring" the new ends of yarn. The first row of intarsia knitting is the worst: you have all those ends, with only one hand available to hold them down! I got over this by tying a slip knot in the end and hooking this over the ribber gate peg, not immediately above the needle in question, but about a dozen to the right or left. If the carriage was on the left, the slip knot went a distance to the left and vice versa. This allows a little "slack" as the carriage approaches.

As I worked one row of the

chart, I pencilled across this so that the row to be knitted stood out more plainly. It was also encouraging to see at a glance how much had been done. Some days only six rows were added, other times, as many as 20. I calculated it took an hour to set up all the colours in one particular row! This was my own fault, because I was not paying proper attention to the matter in hand. Which reminds me — you need copious amounts of two commodities that cannot be bought in the shops. They are time and patience. If you have lots of routine knitting to do, don't start on some intarsia work unless you have a couple of machines, of course. Don't let someone panic you into rushing intarsia, either. I know what daughters (and sons, too for that matter) can be like when they are just itching to wear something new! If you are the type that wants to "throw the machine out of the window" when knitting a child's school cardigan, you will not take kindly to complicated intarsia!

Once my "front" was off the machine, I was able to see the finished result, since it's almost impossible to see from the back how it is going. I found about half a dozen dropped stitches which were quite easy to pick up and darn in. There were also one or two stitches knitted in the wrong colour. These were soon

corrected with a little Swiss Darning. I would not pick up stitches on the machine, even if I had seen them; it's much easier to pick them up with the latch tool from the front. Stitches don't run half as easily as you think. If you don't believe me, try it some time — deliberately take a stitch off the machine. Unless you have too many weights on, it won't run more than a row or two. (I'm not talking about ribbed work, this is another matter.)

The wrong side of the work was a mess of tangled ends, which were somewhat daunting, with such a lot to be sewn in! I brushed all the ends upwards, and started on about four at the bottom. In fact I did more than "brush", I combed them through with my fingers so that they were laying neatly away from the ones I was darning in. The work went surprisingly quickly, taking it step by step like this. To amuse myself (and also because I had it in mind to write this article) I tied the odd ends in bundles of ten as I went along. I ended up with 23 bundles plus one end — 231 in all! This also made the job go more quickly, for some reason.

While the work was in progress I said "I wouldn't make another one of these for £500!" But now it is finished (and much admired) I'm pleased that I persevered. If I can do it, then so can you!

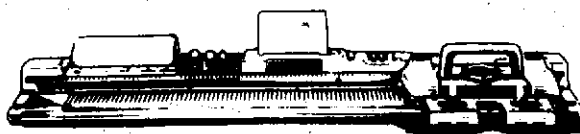
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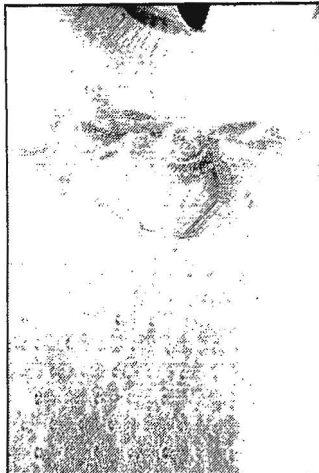
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4 BATWING TUCK STITCH SWEATER



PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines.

MATERIALS

Amber yarn Lakeland Mist Mohair. 2 [2, 2, 2, 2] x 340g cones in pale pink (MY)
Motif from Beaded Motifs, 3 Village Green, Canewdon, Rochford, Essex SS4 3QF.

Lakeland Mist Mohair is 40% Mohair, 52% Acrylic, 8% Polyester. If you have difficulty obtaining this yarn and would like a list of your local stockists, please write to Amber yarn, Greendale Mills, Windhill, Shipley, West Yorkshire BD18 1QB.

SILVER GAUGE READING

Base thread is medium yarn but note the long fibres.

MEASUREMENTS

To fit bust 82 [87, 92, 97, 102] cm, 32 [34, 36, 38, 40] in.
Actual size 86½ [90½, 94½, 101½, 107½] cm, 34 [35¾, 37¼, 40, 42¼] in.
Length to back neck 59.5 cm, 23½ in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

26 stitches and 41 rows to 10 cm, 4 in measured over tuck stitch (tension dial setting approximately 9).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used purl side of knitting as right side of garment.

PATTERN NOTES

Punch card as shown before starting to knit.

BACK

Push 49 Ns at left and 3 Ns at right of centre 0 to WP. 52 Ns. Using MT and WY, cast on and K a few rows ending with carriage at left [left, right, left, right]. Set RC at 000. Using MY, K 1 row. Insert punchcard and lock on first row. Set carriage for patt. K 1 row. Release card and cont in tuck st. K 25 [27, 26, 25, 22] rows. Inc 1 st at beg of next and every foll alt row until there are 120 sts. K 1 row. RC shows 163 [165, 164, 163, 160]. Cast on 20 sts at beg of next row. 140 sts. K 36 [40, 44, 51, 57] rows. RC shows 200 [206, 209, 215, 218] *.
Place marker at left edge. K 106 rows. Place marker at left edge. K 37 [41, 45, 52, 58] rows.

** RC shows 343 [353, 360, 373, 382]. Cast off 20 sts at beg of next row, K 1 row. Dec 1 st at beg of next and every foll alt row until 52 sts rem. K 26 [28, 27, 26, 23] rows. RC shows 506 [518, 524, 536, 542]. Using WY, K a few rows in st st and release from machine **.

FRONT

Work as for back to * reversing shaping by reading left for right and right for left.

SHAPE NECK

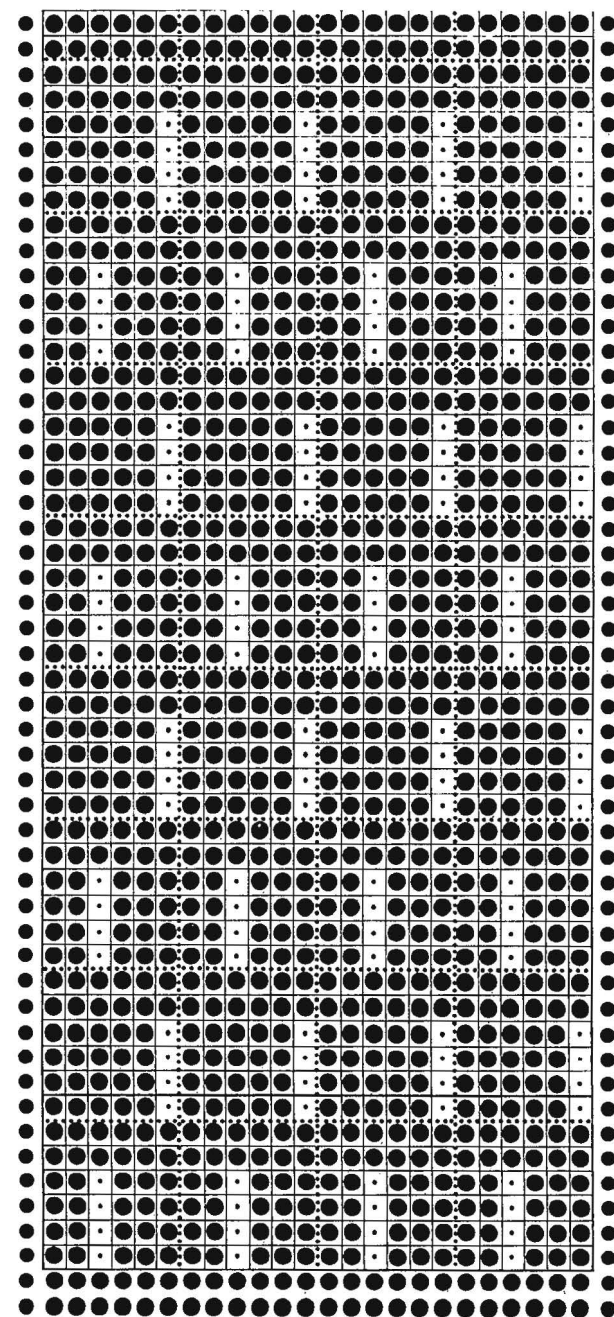
Dec 1 st at neck edge on next 26 rows. K 55 rows. Inc 1 st at neck edge on next 26 rows. K 36 [40, 44, 51, 57] rows. Work as for back from ** to **.

STOP PRESS

Following our highly successful 1st Scottish Knitting Fayre, we're proud to be sponsoring Needles and Pins '88 in Kensington, London on 19th, 20th and 21st February and are delighted to let you know that we've just confirmed our joint commitment with Studley Wools Ltd and Baccara Productions Ltd to take the 1st Welsh Knitting Fayre to Bridgend on 17th, 18th, 19th and 20th March.

Look out for full details in the magazine next month.

4119



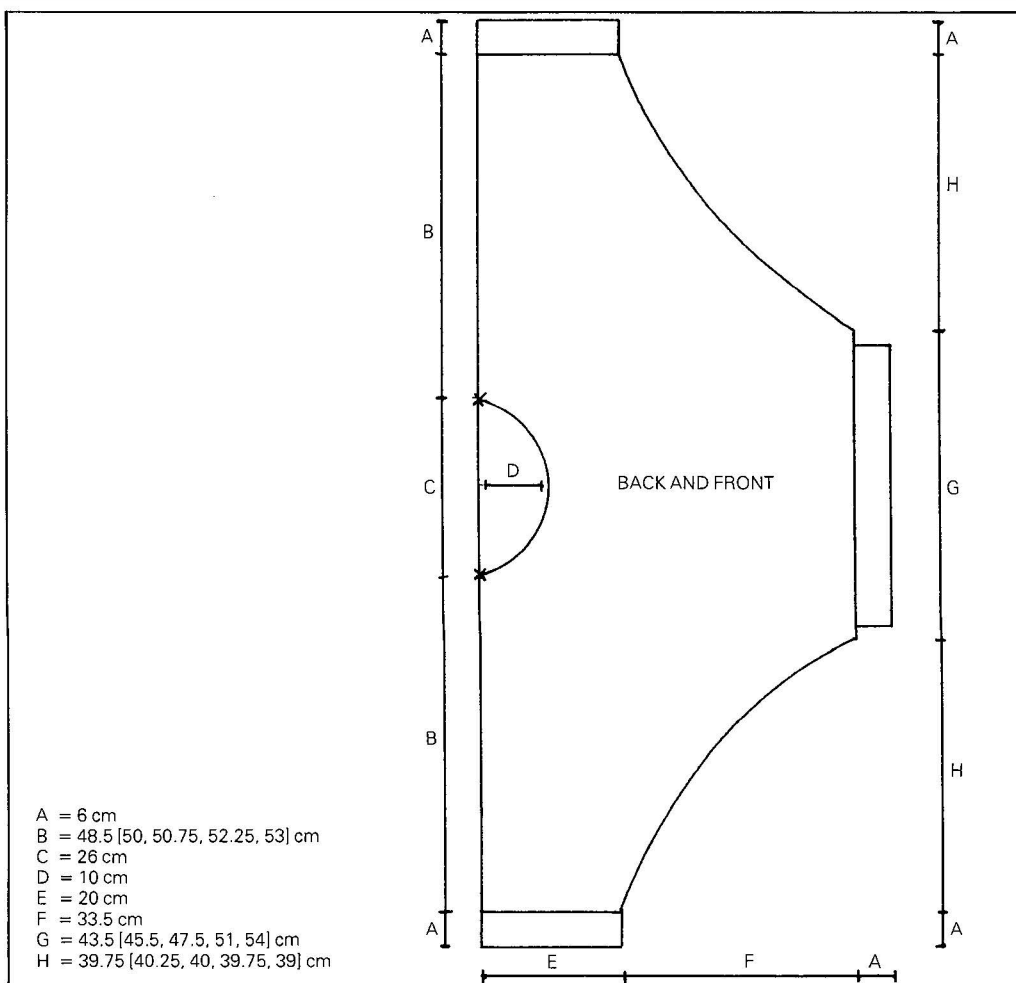
WELTS

Push 113 [119, 125, 131, 137] Ns to WP.

* Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MY, K 48 rows. Push Ns from

NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed. K 1 row *.

With wrong side facing, pick up 113 [119, 125, 131, 137] sts along lower edge and place on to Ns. Using MT, K 1 row. Cast off.



NECKBAND

Join right shoulder seam. Push 170 Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-1 and MY, K 5 rows. Using MT-2, K 11 rows. Using MT-1, K 4 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed. K 1 row. With wrong side facing, pick up 170 sts around neck edge and place on to Ns. Using MT, K 1 row. Cast off.

CUFFS

Join left shoulder and neckband seam. Push 71 Ns to WP. Work as for welt from * to *. With wrong side facing, replace 104 sts from lower edge of sleeve on to Ns, gathering evenly. Using MT, K 1 row. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join side and sleeve seams.

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4



CUT'N' SEW

NOTE FOR NEW READERS

All garments which are shown under the heading of Cut-and-Sew are constructed by dressmaking methods using straight lengths of machine-knitted fabric cut, in most cases, with the aid of printed paper patterns. Basic instructions have already been printed in previous issues.

1986

April - Equipment, sorry sold out.

May - Knitting the fabric.

June - Dressmaking patterns.

July - Preparing fabric, cutting-out.

August - Stabilising knitted fabric.

September - Pattern markings.

October - Neatening seam edges.

November - Sewing the seams.

December - Finishing edges of clothes.

1987

January - Front edge facings.

February - Binding with fabric. Tracksuit.

March - Quilted Patchwork, child's jacket.

April - Attaching collars. Dress.

May - Lined patch pockets. Blazer.

June - Multi-size skirt.

July - Wrap-top; shoulder pads.

August - Top and Shorts. Overlocking Machines.

September - Child's Dress. Gathering.

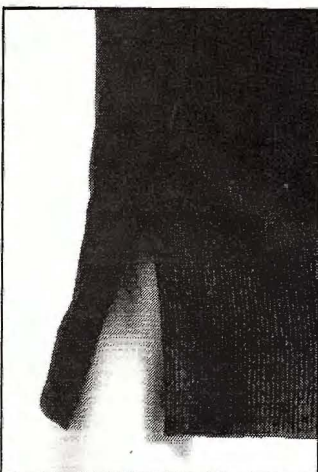
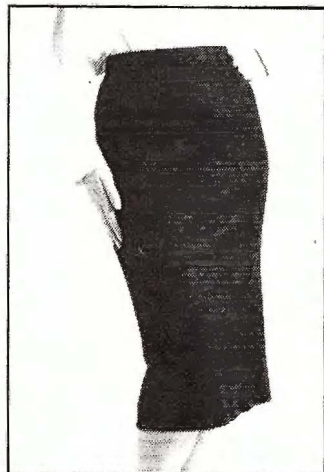
October - Fully lined dress.

November - Log-cabin patch-work cushion.

December - Zipped, fur-fabric lined anorak.

Back issues are obtainable. Alternatively, consult "Cut and Sew; Working with Machine-knitted Fabrics", Batsford, 1985, by Pam Turbett.

5 THE CLASSIC TAILORED SKIRT



A perfectly plain, fully lined and beautifully fitting skirt is an essential item in any woman's wardrobe. Make it from easily knitted fabric made on your own knitting machine, with the help of a special Butterick pattern which fits all proportions (tall, average and short heights with full, normal or slim hips) from size 8 to size 20. **NOTE:** We chose to give the skirt a full lining sewn into the waistband around the top but otherwise hanging separately; the instructions below refer to this method. You could, alternatively, interface each knitted skirt piece with fusible knitted nylon and so eliminate the separate lining; this will, however, slightly alter the appearance of the skirt, making it firmer and more structured.

PATTERN RATING

* Fabric - Very easy to knit.

Sewing - Easy, for dressmakers with some experience.

MACHINES

The fabric was knitted on a Knitmaster 700 machine. The garment can be sewn on any sewing-machine, with or without the help of an overlocking machine.

MATERIALS

Yarn: 1 x 400g cone of Amber Academy, 100% Courtele, 36 shades. If you have any difficulty in obtaining this yarn and would like a list of your local stockists, please write to Amberyarn, Greendale Mills, Windhill, Shipley, West Yorkshire.

SILVER GAUGE READING

Medium yarn.

5



PATTERN

Butterick 3471, available in sizes 8 to 20, each size packed separately, with three hip proportions and three heights to each size. Buy the size which is nearest to your own hip measurement; the waist fitting can easily be adjusted.

Lining Fabric: Polyester lining fabric, 1.3 to 1.8 m (1 3/8 to 1 7/8 yd) x 115 cm (45 in). 70 to 80 cm (28 to 31 in) x 137 cm (54 in).

Interfacing: Vilene Fold-a-Band, Medium or Firm weight, 3.2 cm (1 1/4 in) wide; you will need your waist length plus 10 cm (4 in). Vilene Fold-a-Band, Lightweight, 3.2 cm (1 1/4 in) wide; up to 40 cm (15 in).

Zip fastener: 18 cm (7 in) YKK Nylon or Beulon.

Hook and bar closures: one pr. size 3.

one or two prs. size 1.

Polyester sewing thread to match: we used Mölnlycke 100% spun polyester.

TENSION

We used tension dial setting 4 for the stocking stitch fabric.

TO KNIT THE FABRIC

Knit a tension square, press it well and then calculate how many needles you will need to produce about 5 cm (2 in) more than the width required to cut the pattern pieces: *We used the layout as shown in Fig. 1, but larger sizes would be better planned as in Fig. 2 where two strips of different widths have been knitted.* The required width of fabric will vary according to the skirt size being cut: i.e. size 8 will require a lot less width than size 20.

Using MY, cast on over the required number of needles. Using MT, K sufficient length of fabric in each required width.

PRE-WASHING

To avoid any change of shape when the garment is eventually washed, soak the fabric before cutting it, in water at the normal washing temperature. Spin dry and complete drying.

PRESSING

Press the knit thoroughly with a

steam-iron at steam setting, first on the r.s. and then on the w.s., straightening and flattening it. Accept the fact that, because this is an acrylic yarn, this pressing will stretch out, flatten and totally alter the texture of your fabric. Check that the rows are at right angles to the selvages. Leave to cool and contract.

CUTTING OUT, INTERFACING AND MARKING

1. Measure carefully and accurately, your circumference at waist, stomach and hip levels and note these down. Also note the desired length of the skirt as measured down the c.b. seam. Then check the measurements of the pattern pieces at those three levels against your own measurements (not forgetting to subtract the seam allowances); decide which hip line you will be cutting on, and make any necessary alterations to the length. If your waist does not correspond to the pattern, you can adjust this at the sewing-up stage by taking a little less out of each dart if you are on the large side, or conversely, taking a little more if you happen to be wasp-waisted! Remember that the skirt should actually measure 5 cm (2 in) more than you do at hip level, to allow for ease of movement. *Do not rely on the fact that the fabric is stretchy.* Repeat these adjustments on the pattern pieces for the skirt lining.
2. Place the front and back skirt pattern pieces on the w.s. of the knit, as shown in Fig 1 or 2., keeping the grainlines parallel with the selvages. Make sure that you will be cutting a left and a right back, and that the c.f. is on a fold. Place the waistband pattern parallel with the rows, not with the selvages as directed in the pattern instructions. Note that the waistband may have to be cut in two halves for larger sizes – remember to add seam allowances for joining the two pieces.
3. Pin pattern pieces to knitted fabric, using glass-headed pins. Keep both paper and fabric absolutely flat. Cut with sharp shears. Slide the shears along the table top, avoiding lifting the fabric.

Note: Allow a little extra fabric (about 1.2cm 1/2 in) outside the cutting lines when cutting across the fabric, i.e. parallel with the rows, to allow for lengthwise contraction after cutting. Check some time after cutting and trim off this extra fabric if contraction has not occurred.

4. Transfer pattern markings to the w.s. of the knit where

necessary and then remove the paper pattern.

5. Cut and mark the skirt lining pieces in the same way; do not cut the waistband in lining fabric.

6. Fuse Fold-a-Band to the w.s. of the waistband using a damp cloth and pressing with a hot iron till the cloth is dry.

TO SEW UP THE GARMENT

In general, follow the directions in the pattern instruction sheets, but read first the points listed below, marking them on the instruction sheets where appropriate; these will help you to avoid some of the pitfalls inherent in sewing knitted fabrics. Remember to press well each time you have finished a seam.

Do the necessary seam finishing at side seams and c.b. seams *before starting to assemble the garment.* Do small trial pieces first and then use whichever sewing-machine stitch works best for this, making adjustments to tension, stitch-width and stitch-length as necessary; aim to produce a reasonably neatly-finished edge which is neither stretched out nor puckered up. For the best results, use an overlocking machine if you have one, or can borrow one.

At Step 1, Page 2, col. 1: press the lightweight Fold-a-Band to the inside of the fold where this forms the pleat at lower c.b. This stabilises the folded edge and keeps it in shape.

Step 1, Page 2, col. 2: Take great care when inserting the zip, to ensure that the knitted fabric is not at all stretched where it is applied to the zip tapes. To avoid some subsequent tedious unpicking, pin the zip in place (pins at right angles to the zip teeth, not parallel with it), check that both fabric and zip are lying absolutely flat together, and then baste (tack) it in place with fairly small stitches. We recommend sewing the zip in by hand using matching polyester thread. If you feel that this is not sufficiently safe, then machine-stitch over the hand stitching to reinforce it.

Step 2, Page 2, col. 2: to distribute the bulk more evenly, press the darts in the lining towards the side seams rather than towards the centre.

Step 4, Page 2, col. 4: if you want to add tape loops for hanging the skirt, do it at this stage before applying the waistband. Check the fit of the waistband carefully and adjust if necessary. It should correspond exactly to your waist measurement, plus a 1.5 cm (5/8 in) seam allowance for the left back and a 6.5 cm (2 1/2 in)

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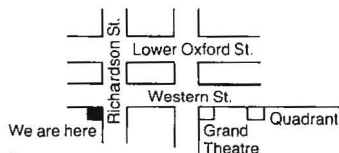
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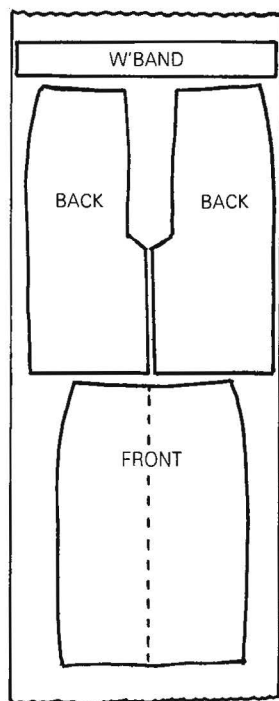


FIG. 1.
Cutting plan for small sizes

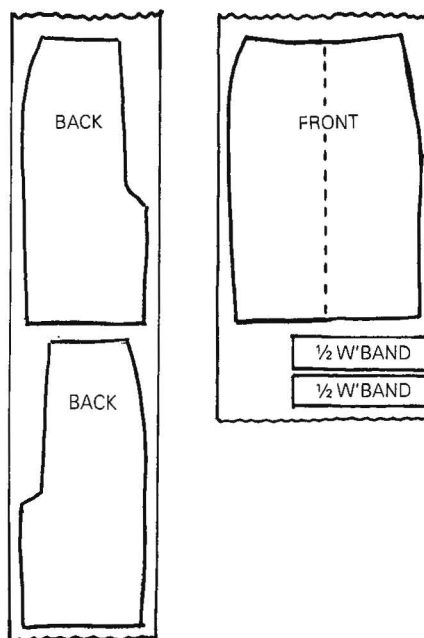


FIG. 2.
Cutting plan for larger sizes

underlap for the right back. The top of the skirt should, ideally, be 2.5 to 4 cm (1 to 1½ in) bigger than the band which is to be attached to it, the excess fullness being eased in to fit.

Step 4, Page 2, col. 5: Attach a large hook near the end of the underlapping part of the waistband, and its eye (or bar) to the inside of the waistband on the left back, so that the top ends of the zip opening meet precisely; this fastening takes the strain. Hold the left back end of the waistband down with one or two small hooks which link with matching bars (not eyes) sewn to the right back of the waistband.

Step 5, Page 2, col. 5: we recommend that you hem the lining separately and do not attach it to the skirt around the lower edge.

Pam Turbett



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TEACH-IN

KNIT A RIBBED JUMPER – PART 4

Neat necklines are often difficult to knit when using the single bed alone – and can be even more difficult when using the ribber.

When knitting round and V necklines using the single bed, most knitters shape using holding position. Many knitters who have tried to knit ribbed garments have been deterred by the difficulty of holding stitches while weighting the knitting with the comb and weights. When knitting garments using some of the simpler rib stitches, it is possible to use holding position, but there are many stitch patterns which need such careful weighting that this is impossible. Shaping in this way also takes a long time – the long claw weights have to be used and moved very regularly, and wrapping the end needle can be

difficult. For these reasons, I always suggest that cut and sew should be used to shape the necklines of all ribbed garments. I know well, from my own classes, that the very mention of cut and sew strikes terror into the hearts of most knitters! However it really is not difficult, and after trying out the technique it is surprising how many knitters will use it for a wide range of necks, for example to avoid having to re-set a punchcard to the correct row. I would strongly urge you to knit a sample and try it out BEFORE using it on a garment. This means that you can select the correct setting for your sewing machine, and find the best stitch and foot to use.

Knit a piece of ribbed fabric at least 8 in (20 cm) square – don't spend time casting it off. Use pins to mark out the shape of a V neck – this is easier to start with than a round neck. The edge of the knitting now needs to be sewn BEFORE it is cut. If the edge is cut before sewing, then it will stretch out of shape much more easily.

The edge can be sewn in 3 different ways:-

1. Using a sewing machine – I have a sewing machine which performs a lot of fancy stitches, but I find a simple zig-zag stitch the best one to use. On my sewing machine, I set about half length and half width – don't make the stitches too short, or they will tend to pile up on one another and stretch the knitting, which is what you want to avoid. If you find that a zig-zag is not satisfactory, try a 3-step zig-zag or a suitable stretch stitch instead. When feeding the fabric through the machine, you may need to push it slightly from the front, to keep it feeding evenly, but NEVER pull from the back, because this makes the stitching very uneven and the result will be unsatisfactory. To help to make sure that the fabric is fed through the machine evenly, try different feet. The best one to use, if you have it, is a roller foot, which was originally designed for sewing leather and suede, and allows the fabric to run through the machine very smoothly. You may also like to try a plastic embroidery foot, teflon coated foot or zip foot. Experiment on part of the sample you have knitted, to try to find the best combination of stitch, foot and machine settings. You may find it helpful to write down on a postcard the setting etc, that you used, so that you do not need to experiment the next time you want to cut and sew a neck. I find that I do not usually have to alter the settings on my sewing machine for different types and thicknesses of yarn, except perhaps when I have been knitting on the chunky.

2. Using a linker – the chain stitch formed by the Hague or Bellinky is quite adequate to prevent the knitting running. Some knitters like to do two lines of stitching round the neck, but I have never found this to be necessary.

3. Backstitching by hand – those knitters who do not have a sewing machine linker may think that cut and sew is not possible. However, a line of neat backstitching is quite adequate, and does not take very long.

Once you have selected the method that you want to use, sew along the line of the V neck. If you are using sewing thread, to avoid it breaking in wear remember that it should be synthetic thread. You may find it helpful to sew with thread or yarn of a contrasting colour, so that you can see the stitches easily when you are ready to cut out the neck. Use a VERY SHARP pair of small or medium size scissors to cut on the correct side of the line of stitching. It is better to cut as close as possible to the line straight away than to cut some off and try to trim the edge. You may

want to pull the edge of your sample to make sure that it will not run – by all means do this with the sample – in fact, you should do it, to satisfy yourself that it works, but don't do it on a garment, because you will stretch the edge out of shape. Although this takes a long time to explain, it does not take very long to achieve, so do try it – you may be surprised!

Once you have tried out the method of cutting out the neck shape, you are ready to use it for a garment. Before you start to knit the garment, decide whether you can mark the neck after knitting it, or whether you should mark it while you are knitting. The easiest way to mark a neckline shape is to use a template and draw or tack round it. Templates can be purchased, but charting device owners can trace them from their blocks. However, many ribbed fabrics cannot be marked in this way, because the fabric is stretched out in wear, and it is difficult to assess the correct amount of stretch when marking the shape. The shape of the neckline then needs to be marked by placing contrast yarn over the needles at intervals – you can see this on the sample in Fig. 1. When placing the contrast threads over the needles, use the ribber work hook to pull the ends between the beds. Only three markers are necessary when knitting a V neck, to show the width and depth of the neck, but as you will see, more marker threads are necessary when knitting a round neck. Many knitters like to use the markers to tack the outline of the neck before sewing.

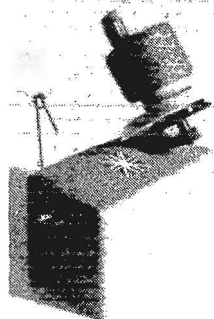
If you look at Fig. 1, you will see that the stitches inside the line of the neck have been run off on waste yarn. This piece of knitting is going to be cut away, so it is a waste of time casting it off and then cutting it out! The shoulder stitches have also been run off on waste yarn, because they were shaped using holding position. It is possible to shape the shoulders in the same way as the neck, but it does tend to give a very bulky and untidy seam, so I always spend the extra time to weight the shoulder stitches carefully with the long claws and shape using holding. Before removing the knitting from the machine, transfer all stitches to the main bed and knit one row stocking stitch, so that you can see the stitches clearly when replacing them on the machine to join the shoulders.

After knitting the front and back of the garment, take the front and sew the neck shape. Hold the neck edge up to the machine to assess the number of stitches to cast on for the band. Join the shoulders before stitching on the band – unless you are going to sew up with a linker. There are a number of different ways of knitting the band. Perhaps the most common method is to knit a

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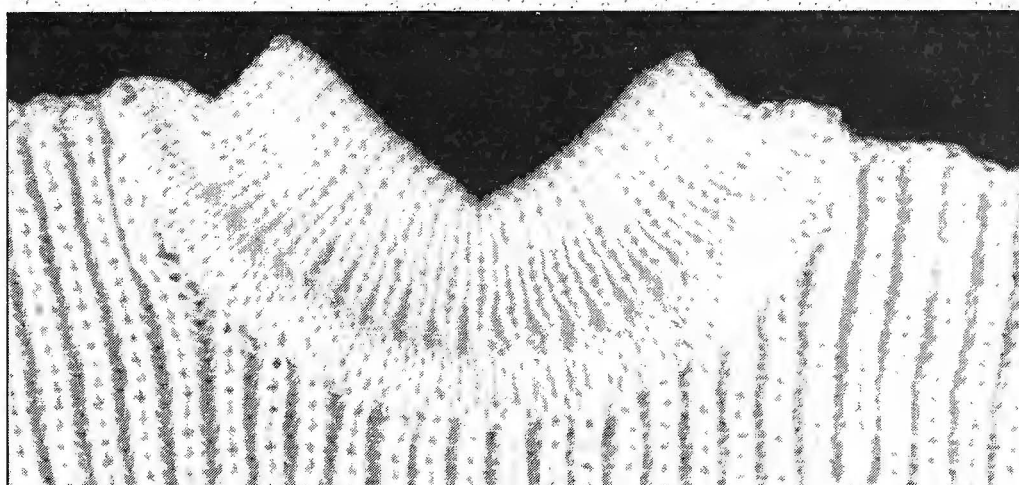
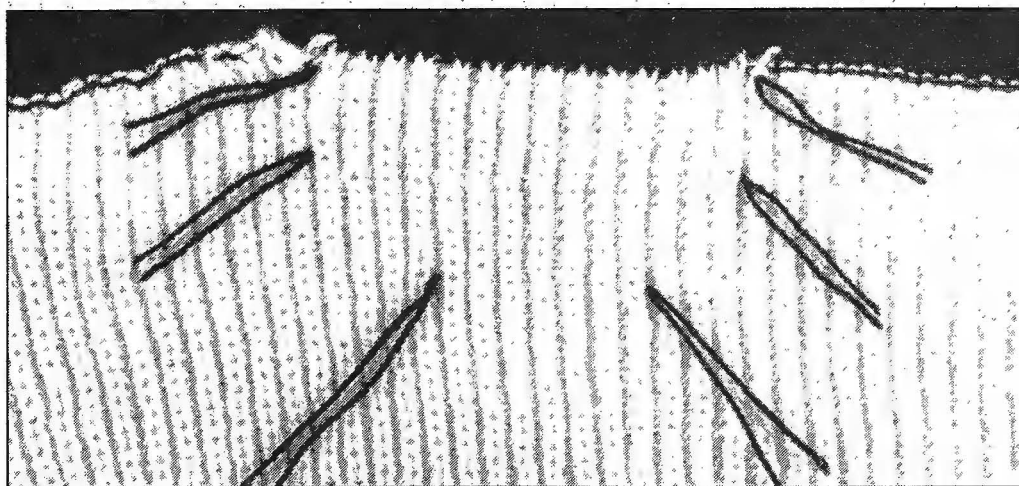
band with circular rows at the bottom, which are used to sandwich the cut edge of the neck.

Although I have used this method, I have never really liked it, because I find it bulky, and I prefer to knit a band which is folded over the cut edge and slip-stitched in place.

To knit the neckband, cast on the required number of stitches using a rib to match the welts (do check!). Knit double the depth that the completed band should be. Transfer all stitches to the main bed and knit four rows stocking stitch at main tension. Knit one row with sewing cotton, so that you can see the stitches when sewing, and run off on waste yarn. Pin the stocking stitch rows of the neckband in place and backstitch the open stitches on the right side. Fold the band to the inside and slip stitch the cast on edge fairly loosely, covering the cut edge. I have been using this method for a number of years, and if it was not strong my two growing sons would soon have made me change to another method! You can see the completed band in Fig. 2.

You should now be able to knit a ribbed jumper, using a pattern or a charting device. Next month, I am going to start a short series of articles about the different ribber stitches which you can knit.

Diane Bennett



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NEWS LINE

STYLISH SUITS

'You couldn't hope to buy better, even with a clothes allowance equal to the stars of "Dallas" or "Dynasty." That's what Knitmaster say about the designs in their new pattern book appropriately and simply called 'The Suit Book'.

All the designs are knitted in Aneto 2-ply (a gimp) and Boucle (a lightly brushed 2-ply loop yarn). There are patterns for beginners and experienced knitters, plus helpful hints and ideas for creating your own combinations of skirts and tops.

'The Suit Book' is at all Knitmaster stockists.

FASHION WITH AMBERYARN

'Academy Fashion' is the title of Amberyarn's new pattern book. It contains 15 patterns with sizes up to 42in bust for women and 48in chest for men and there are suits, sweaters and cardigans – all of which will enable the knitter to use all the facilities on a standard gauge machine. The yarn used throughout is Academy 4-ply which is available in 36 shades. The book costs £1.50 from Amberyarn stockists.



BABY YOURSELF

Babycare products make good beauty care products for grown-ups. They are gentle, so good for sensitive skins, lightly but pleasantly scented and reasonable in price. People who cottoned on to using baby lotion, oil, shampoo and talc years ago will know this, but for those of you who haven't Johnson &

Johnson have brought out a twelve page colour booklet full of expert advice on all over skin cleansing and moisturising and haircare. Called *Baby Yourself... Looking Good the Johnson & Johnson Way* it's available free if you send a 9 in by 7 in sae to 'Baby Yourself', Phoenix Marketing Operations, Dept J&J, PO Box 539, Slough SL1 4HZ.

CHUNKY ROBIN

For handknitters Robin has recently introduced an attractive new chunky yarn called Fascination. It's available in 8

colours – each of which has several other colours blended into it. 'Sunset Shimmer', for example, is a soft coral red with several shades of subtle green and yellow. It's an 85% acrylic 15% nylon blend and on 100g balls.



IS THIS A RECORD?

You may well wonder precisely what the trio in the photograph are doing – simple, they're making the longest scarf in the world.

At a fair held at Himley Hall, West Midlands, volunteers working on two Knitmaster knitting machines worked 30 hours to produce a scarf 721 metres long. The whole enterprise was to raise funds for the Children in Need fund and so far around £500 has been taken in donations.

COUNTRY ELEGANCE

Country elegance is the theme of the attractive hand knitting designs in 'The Rowan Knitting Book No 2'. It features patterns for women, men and children by such well known designers as Kaffe Fassett, Annabel Fox, Sandy Black and Sasha Kagan. Each design is knitted in Rowan Yarns and is illustrated in beautiful full colour photographs. You can buy the book for £2.95 from yarn stockists and leading newsagents.



KNITTING KIDS

Patons tell us that their 'Teach the Kids to Knit' promotion in knitting shops countrywide during last summer's school holidays was a great success. By popular request they're keeping the scheme going and have recently published two 'Now You Can Knit' leaflets.

These cost 30p each and have easy to follow instructions and diagrams. They are available from Patons stockists.

Crochet features in other new Patons publications. There are two new pattern leaflets, a poster with four designs and two books – 'Cover-Ups Crochet Book' and 'The Family Crochet Book'.

THE 1ST SCOTTISH KNITTING FAYRE

For three days, the Royal Highland Showground at Ingliston, Edinburgh was alive with the sounds of enthusiasts visiting the 1st Scottish Knitting Fayre. They came in their thousands – not only from Scotland and the north of England but from as far south as High Wycombe in Buckinghamshire. (We know this for a fact – because that particular visitor entered one of the many competitions!)

TV astrologist Russell Grant officially opened the Fayre – by cutting a woollen cord, rather than a ribbon – and that was the beginning of three action packed days for visitors and stall holders alike. Russell was kept pretty busy too, touring the stands, signing autographs and meeting many of his fans.

We had another distinguished visitor to open the show on the second day as well – the Lord High Provost of Edinburgh . . . He and his wife also toured the exhibition and watched a fashion show.

There were several fashion shows each day in the large theatre – to say they were popular would be an understatement – it was standing room only for all nine of them. They were not only great entertainment – as you would expect from such a brilliant producer, choreographer and director as Paul Baccara – but showed just what exciting clothes can be created on a machine or with two needles.

Visitors who'd brought small children could not only relax and enjoy the shows, but go round the exhibition at their ease as well because there was a creche supervised by trained personnel. The children were entertained too, there were lots of Tomy and Action GT toys for them to play with.

Paul was the compere for all the fashion shows – no pre-recorded voiceover, but the personal touch every time. By Saturday evening he was rather quiet. He'd used up rather a lot of 'voice'!

The theatre was crowded, too, for the guest speakers. Diane Bennett, Joy Gammon and Kathleen Kinder all had enthusiasts hanging on their every word. Diane and Kathleen both had their own stands and had a constant stream of visitors asking their expert advice on machine knitting.

On the *Machine Knitting Monthly* stand another magazine 'regular' Shelagh Hollingworth was giving advice, sorting out problems and signing copies of her new book 'Knitting and Crochet for the Home'. Shelagh and MKM's editor Anne Smith were both heard on BBC Scotland's Jimmy Mac Show and their phone-in afterwards was very popular.

The Studley Knitting Centre

was a magnet for the crowds. Studley Wools (co-sponsors with MKM of the Fayre) had a beautifully designed stand full of exciting displays and their invitation in the catalogue – 'We will be delighted to see you and help you with any queries you may have' – was accepted with alacrity by visitors. They also ran a free competition with super prizes.

As there were such a large number of stands, it would be impossible to mention every exhibitor by name here. But visitors had the opportunity to see and buy a very wide range of knitting machines, machine and handknitting yarns, patterns and punchcards, accessories of all kinds, books, designer crochet and knitted garments, plus all kinds of items associated with other yarncrafts. In fact, the best of everything was on show.

Studley Wools and MKM would like to thank all the exhibitors for coming and helping to make the show so successful – and thank you, all of you, who visited the Fayre. We hope you enjoyed yourselves – a lot of you proved you did by not only coming once, but twice! We enjoyed meeting you and look forward to seeing you again next year at the 2nd Scottish Knitting Fayre!

June Weatherall



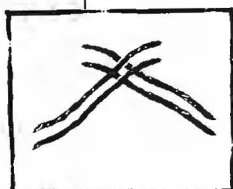
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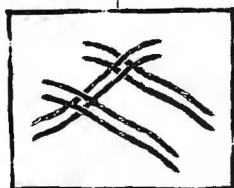




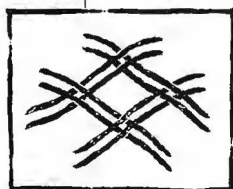
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6 TUCK STITCH JUMPER



PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard/electronic machines with or without ribber.

MATERIALS

Amberlyarn Rio Chico.
1 [1, 2, 2, 2, 2, 2] x 340g cones in bright pink (MY).

Rio Chico is 95% Courtelle, 5% Polyester. If you have difficulty obtaining this yarn and would like a list of your local stockists, please write to Amberlyarn, Greendale Mills, Windhill, Shipley, West Yorkshire.

MEASUREMENTS

To fit bust 82 [87, 92, 97, 102, 107, 112] cm, 32 [34, 36, 38, 40, 42, 44] in.

Actual size 89 [94, 99, 104, 109, 114, 119] cm, 35 [37, 39, 41, 43, 45, 47] in.

Length to back neck 52 [52, 54, 54, 55.5, 55.5, 57.5] cm, 20½ [20½, 21¼, 21¼, 22, 22, 22¾] in. Sleeve seam 39.5 [39.5, 41.5, 41.5, 43, 43, 45] cm, 15½ [15½, 16½, 16½, 17, 17, 17¾] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 54 rows to 10 cm, 4 in measured over tuck stitch (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used purl side of knitting as right side of garment.

PATTERN NOTES

PUNCHCARD MACHINES

Punch card as shown before starting to knit.

ELECTRONIC MACHINES

Fill in pattern card before starting to knit. We used electronic card 255 for Jones 950 machines.

BACK AND FRONT ALIKE

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 2x2 rib (2x1 needle arrangement). Push 63 [67, 70, 73, 76, 81, 84] Ns at left and 62 [67, 70, 73, 76, 80, 83] Ns at right of centre 0 to WP. 125 [134, 140, 146, 152, 161, 167] Ns.

* Push corresponding Ns on ribber to WP. Arrange Ns for 2x2 rib (2x1 needle arrangement). Using MY, cast on and K 5 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-5/MT-5 K 30 rows. Transfer sts for st st *.

MACHINES WITHOUT RIBBER Push 63 [67, 70, 73, 76, 81, 84] Ns at left and 62 [67, 70, 73, 76, 80, 83] Ns at right of centre 0 to WP 125 [134, 140, 146, 152, 161, 167] Ns.

* Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MY, K 55 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed *.

ALL MACHINES

1ST, 6TH AND 7TH SIZES

Inc 1 st at right edge.

4TH AND 5TH SIZES

Inc 1 st at each end

ALL SIZES

126 [134, 140, 148, 154, 162, 168] sts.

Insert card and lock on first row. Set RC at 000. Using MT, K 2 rows. Release card and cont in tuck st. K 125 rows. RC shows 127 and work measures 29.5 cm 11¼ in. Place marker at each end. K 90 [90, 102, 102, 108, 108, 120] rows. RC shows 217 [217, 229, 229, 235, 235, 247] and work measures 46 [46, 48, 48, 49.5, 49.5, 51.5] cm, 18 [18, 19, 19, 19½, 19½, 20¼] in. Remove card.

1ST, 6TH AND 7TH SIZES

Dec 1 st at right edge

4TH AND 5TH SIZES

Dec 1 st at each end.

ALL SIZES

125 [134, 140, 146, 152, 161, 167] sts. Using WY, K a few rows in st st and release from machine.

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 2x2 rib (2x1 needle arrangement). Push 125 [134, 140, 146, 152, 161, 167] Ns on both beds to WP. Arrange Ns for 2x2 rib (2x1 needle arrangement). Using MY, cast on and K 5 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT—3/MT—3, K 30 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 125 [134, 140, 146, 152, 161, 167] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT—1 and MY, K 55 rows. Push Ns from NWP to

WP and make a hem by placing loops of first row worked in MY evenly along the row.

Unravel WY when work is completed.

ALL MACHINES

With K side facing, replace sts below WY on to Ns. Unravel WY. Using MT, K 1 row. Cast off.

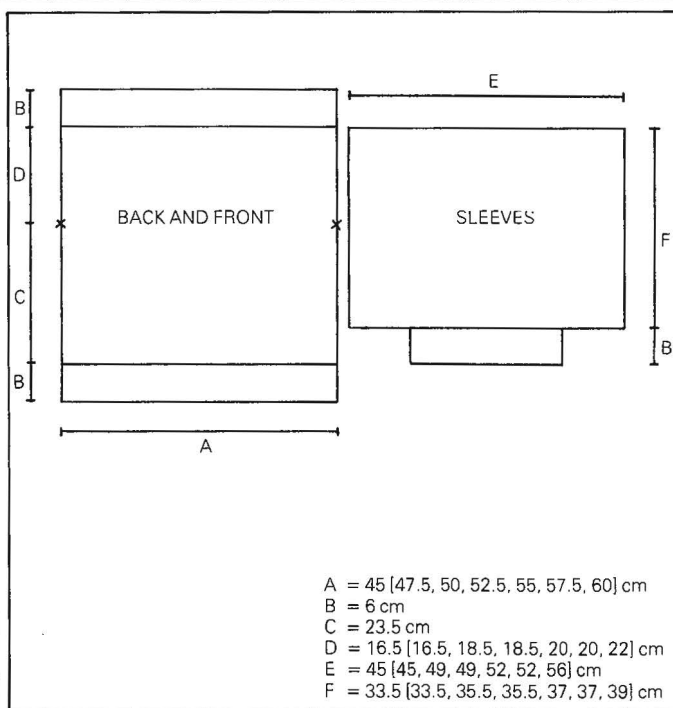
SLEEVES

Join shoulder seams for approximately 15 [15, 16, 16, 17, 17, 18] cm. Push 63 [63, 69, 69, 73, 73, 79] Ns at left and right of centre 0 to WP. 126 [126, 138, 138, 146, 146, 158] Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Insert card and lock on first row. Set RC at 000. Using MY, K 2 rows. Release card and cont in tuck st. K 180 [180, 192, 192, 198, 198, 210] rows. RC shows 182 [182, 194, 194, 200, 200, 212] and work measures 33.5 [33.5, 35.5, 35.5, 37, 37, 39] cm, 13¼ [13¼, 14, 14, 14½, 14½, 15¼] in. With K side of back and front facing, pick up 126 [126, 138, 138, 146, 146, 158] sts between markers and place on to Ns. Cont in st st. K 1 row. Cast off.

CUFFS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 2x2 rib (2x1 needle arrangement) Push 65 [65, 71, 71, 74, 74, 77] Ns to WP. Work as for back and front from * to *.



77] Ns to WP. Work as for back and front from * to *.

MACHINES WITHOUT RIBBER

Push 65 [65, 71, 71, 74, 74, 77] Ns to WP. Work as for back and front from * to *.

ALL MACHINES

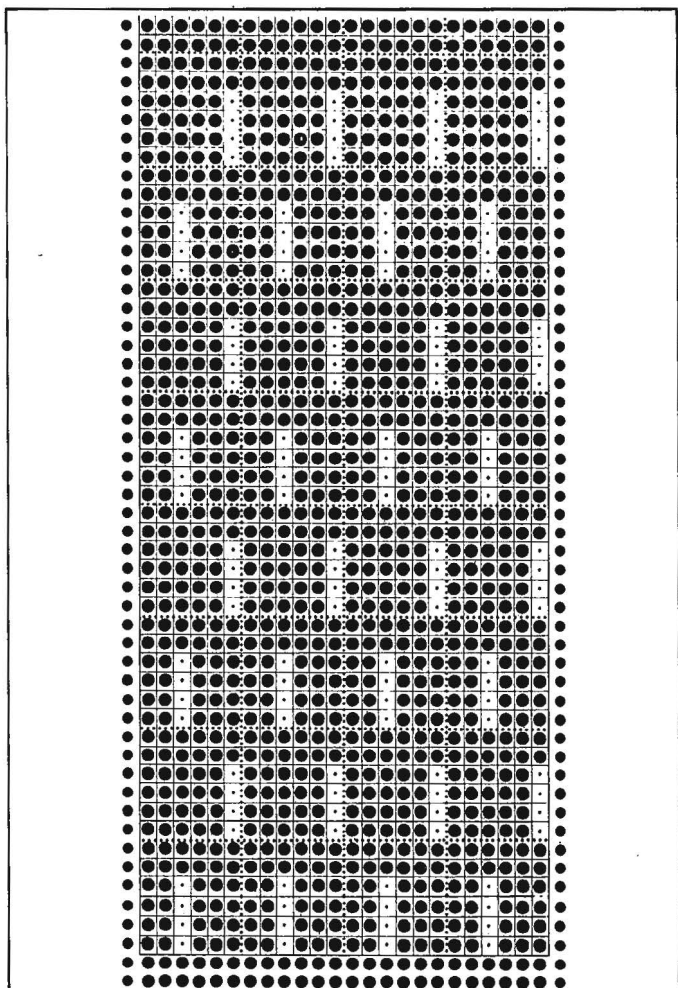
With K side facing, replace 126 [126, 138, 138, 146, 146, 158] sts from lower edge of sleeve on to Ns, gathering evenly. Using MT, K 1 row. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join side and sleeve seams.



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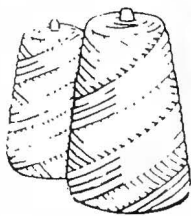
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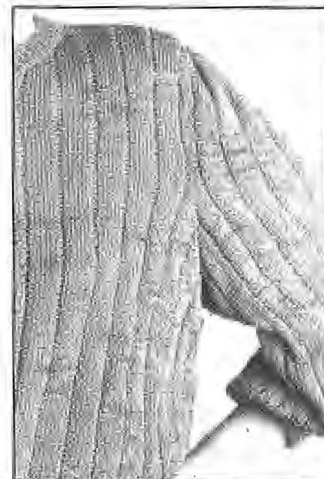
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7 SWEATER WITH PUFFED SLEEVES



PATTERN RATING

* Easy to knit, suitable for
beginners.

MACHINES

This pattern is suitable for Pfaff or
Passap Duomatic machines.

MATERIALS

Argyll Picasso.
1 [1] x 350g cone in Peacock
Green (MY).
Pair shoulder pads.

*Picasso is 97% Acrylic, 3% Nylon.
If you have difficulty obtaining this
yarn and would like a list of your
local stockists, please write to
Argyll Wools Ltd, PO Box 15,
Priestley Mills, Pudsey, West
Yorkshire LS28 9LT.*

SILVER GAUGE READING

Medium yarn.

MEASUREMENTS

To fit bust 87-92 [97-102] cm,
34-36 [38-40] in.
Actual size 100 [110] cm, 39½
[43¼] in.
Length to back neck 62 cm, 24½
in.
Sleeve seam 42 cm, 16½ in.

*Instructions are written for the
smaller size, larger size follows in
square brackets. If only one figure
is given, it applies to both sizes.*

TENSION

100 stitches to 42.5 cm, and 100
rows to 23 cm, measured over
pattern (stitch size setting
approximately 4/6).

*For perfect results, please check
your tension carefully.*

ABBREVIATIONS

See page 4.

KNITTING NOTES

Only count sts on front bed.
When decreasing, transfer back
bed sts to front bed as required to
keep pattern correct.

Measure wrists before knitting
cuffs as cuffs are meant to fit
tightly. Adjust cuff sts if required.

BACK

Handle up. Orange strippers. Set
up 120 [132] Ns on each bed in
WP. Arrange Ns for 1x1 rib. Set
lock on N/N and stitch size to
1½/1½. Using MY, K 1 row. Set
lock on CX/CX and stitch size to
2½/2½, K 3 rows. Set RC at 000.
Set lock on N/N and stitch size to
3½/3½, K 41 rows. Transfer sts
to front bed. Handle down.
Arrange Ns on back bed as in
Diagram 1. Pick up heel of front
bed sts and place on to empty Ns
on back bed. Black strippers. Set
lock on N/N and stitch size to 4/6,
K 1 row. Set RC at 000. Set lock
on EX/N. K 124 rows.

SHAPE ARMHOLES

Set RC at 000. Cast off 8 sts at
beg of next 2 rows. Dec 1 st at
each end of next and every foll alt
row until 84 [96] sts rem *.
K until RC shows 106.

SHAPE SHOULDERS

Cast off 5 [7] sts at beg of next 6
rows and 7 sts at beg of foll 2
rows. Cast off rem 40 sts loosely.

FRONT

Work as for back to *.
K until RC shows 62.

SHAPE NECK

Using a length of MY, cast off
centre 8 sts. Transfer sts at left on
to decker combs. Cont on rem sts
for first side. Set RC at 000. K 2
rows. Dec 1 st at neck edge on
next and every foll alt row until 22
[28] sts rem. K 11 rows. RC
shows 44.

SHAPE SHOULDER

Cast off 5 [7] sts at beg of next
and foll 2 alt rows, K 1 row. Cast
off rem 7 sts. Replace sts from
decker combs on to previous Ns.
Finish to correspond with first
side reversing shapings.

SLEEVES

Handle down. Black strippers. Using MY, cast on 120 [132] sts on front bed (see Duomatic Update article). Arrange Ns on back bed as in Diagram 1. Pick up heel of front bed sts and place on to empty Ns on back bed. Set RC at 000. Set lock on EX/N and stitch size to 4/6. K 132 rows.

SHAPE TOP

Set RC at 000. Cast off 8 [10] sts at beg of next 2 rows. Dec 1 st at each end of next and every foll alt row until 84 sts rem. K until RC shows 84. Cast off loosely.

CUFFS

Handle up. Orange strippers. Set up 53 [57] sts on each bed in WP. Arrange Ns for 1x1 rib. Set lock on N/N and stitch size to 1½/1½. Using MY, K 1 row. Set lock on CX/CX and stitch size to 2½/2½, K 3 rows. Set RC at 000. Set lock on N/N and stitch size to 3½/3½, K 60 rows. Transfer sts to front bed. Push empty Ns on back bed to NWP. Black strippers. Set lock on GX/N and stitch size to 6, K 1 row. Using WY, K a few rows and release from machine.

NECKBAND

Handle up. Orange strippers. Set up 131 Ns on each bed in WP. Arrange Ns for 1x1 rib. Put a pusher into WP under every back bed N in WP. Handle down. Push up empty Ns in between Ns on back bed to WP. Set lock on N/N and stitch size to 3/3. Using MY, K 1 row. Set lock on CX/CX and stitch size to 3½/3½, K 2 rows. Handle up. Set lock on BX/N, K 20

rows. Set lock on CX/CX and stitch size to 2½/2½, K 2 rows. Handle down. Set lock on N/N and stitch size to 3½/3½, K 1 row. Set lock on CX/CX and stitch size to 5/5, K 2 rows. Using stitch size 6/6, K 2 rows. Using WY, K a few rows and release from machine.

SHOULDER PAD COVERS

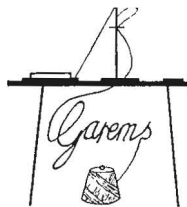
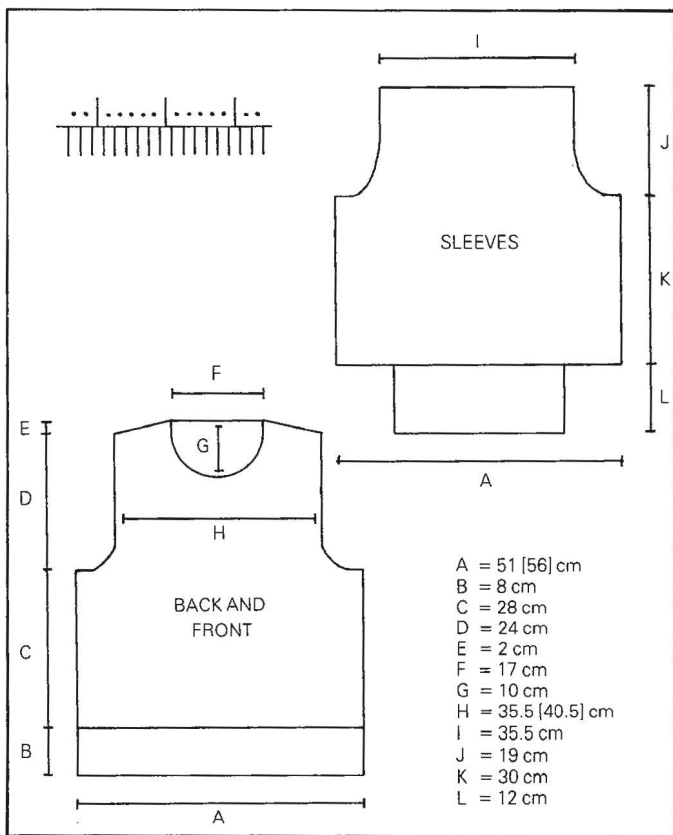
Handle down. Black strippers. Using MY, cast on 40 sts on front bed. Set RC at 000. Set lock on GX/N and stitch size to 6. K 20 rows. Put a pusher into WP under each N. Set lock on GX/BX. Put 1 pusher to rest position at beg of next 20 rows. Put 1 pusher back to WP at beg of next 20 rows. Set lock on GX/N. K 20 rows. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Steam very lightly.

MAKING UP

Join shoulder and neckband seams. Pin neckband into position. Unravelling WY as required, backstitch through open loops of last row worked in MY, first on the right side then on the wrong side. Gather lower edge of sleeves and sew on cuffs through open loops of last row worked in MY. Pleat top of sleeve head and set in. Join side and sleeve seams. Join sides of shoulder pad covers. Insert shoulder pads and close openings. Try on sweater to decide position of pads and stitch into position.



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8/9 RIB SWEATER AND SKIRT



PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with ribber.

MATERIALS

SWEATER

Sirdar Nova Double Knit.
7 [7, 8, 8, 9, 9] × 100g balls in Rainbow Riot (MC).

SKIRT

Sirdar Country Style Double Knit.
6 [7, 7, 8, 8, 9] × 50g balls in Oriental Jade (C).
Elastic to fit waist.

Nova is 86% Acrylic, 14% Nylon. Country Style is 45% Acrylic, 40% Bri-Nylon, 15% Wool. If you have difficulty obtaining this yarn and would like a list of your local stockists, please write to Sirdar plc, Flanshaw Lane, Alverthorpe, Wakefield, West Yorkshire WF2 9ND.

SILVER GAUGE READING

Heavy yarn.

MEASUREMENTS

SWEATER

To fit bust 82 [87, 92, 97, 102, 107] cm, 32 [34, 36, 38, 40, 42] in. Actual size 97 [102, 107, 112, 117, 122] cm, 38¼ [40¼, 42, 44, 46, 48] in.

Length to shoulder 71 cm, 28 in. Sleeve seam 43.5 [44.5, 45.5, 47.5, 48.5, 50] cm, 17 [17½, 18, 18¾, 19, 19¾] in.

SKIRT

To fit hips 87 [92, 97, 102, 107, 112] cm, 34 [36, 38, 40, 42, 44] in. Actual size 92 [97, 102, 107, 112, 117] cm, 36¼ [38¼, 40¼, 42, 44, 46] in.

Length to waistband 75.5 cm, 29¾ in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

24 stitches and 40 rows to 10 cm, 4 in measured over ribbed pattern (tension dial setting approximately 9/9).

24 stitches and 32 rows to 10 cm, 4 in measured over stocking stitch on MT+1 (tension dial setting approximately 10).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used ribber side of knitting as right side of sweater.

Work increases on main bed and transfer to ribber as required to keep pattern correct.

As this yarn is springy, check carefully that stitches knit on ribber.

Rib pattern

Side levers back on main bed. Set levers 0 at left and 1 at right and pick knob to N or tuck on ribber.

SWEATER

BACK

With ribber in position and carriage at right, set machine for 1×1 rib. Push 59 [63, 65, 69, 71, 75] Ns at left and 60 [62, 66, 68, 72, 74] Ns at right of centre 0 to WP. 119 [125, 131, 137, 143, 149] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1×1 rib (noting that the N at each end is on the back bed). Using MT-4/MT-4 and MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-2/MT-2, K 22 rows.

1ST, 3RD AND 5TH SIZES

Dec 1 st at right edge.

2ND, 4TH AND 6TH SIZES

Dec 1 st at left edge.

ALL SIZES

118 [124, 130, 136, 142, 148] sts. Transfer sts as shown on needle setting diagram. Set RC at 000. Using MT/MT, cont in rib patt. K 160 [160, 156, 156, 152, 152] rows. Work measures 46 [46, 45, 45, 44, 44] cm, 18¼ [18¼, 17¾, 17¾, 17¼, 17¼] in. Place marker at each end *.

K 96 [96, 100, 100, 104, 104] rows. RC shows 256.

SHAPE NECK

Using a length of MC, cast off centre 36 [36, 38, 38, 40, 40] sts. Push Ns at left to HP and cont on rem sts for first side. K 1 row. Cast off 2 sts at beg of next and foll alt row. Cast off rem 37 [40, 42, 45, 47, 50] sts. With carriage at right, push rem Ns from HP to WP. Cast off 2 sts at beg of next and foll alt row. K 1 row. Cast off rem 37 [40, 42, 45, 47, 50] sts.

FRONT

Work as for back to *.

K 80 [80, 84, 84, 88, 88] rows.

SHAPE NECK

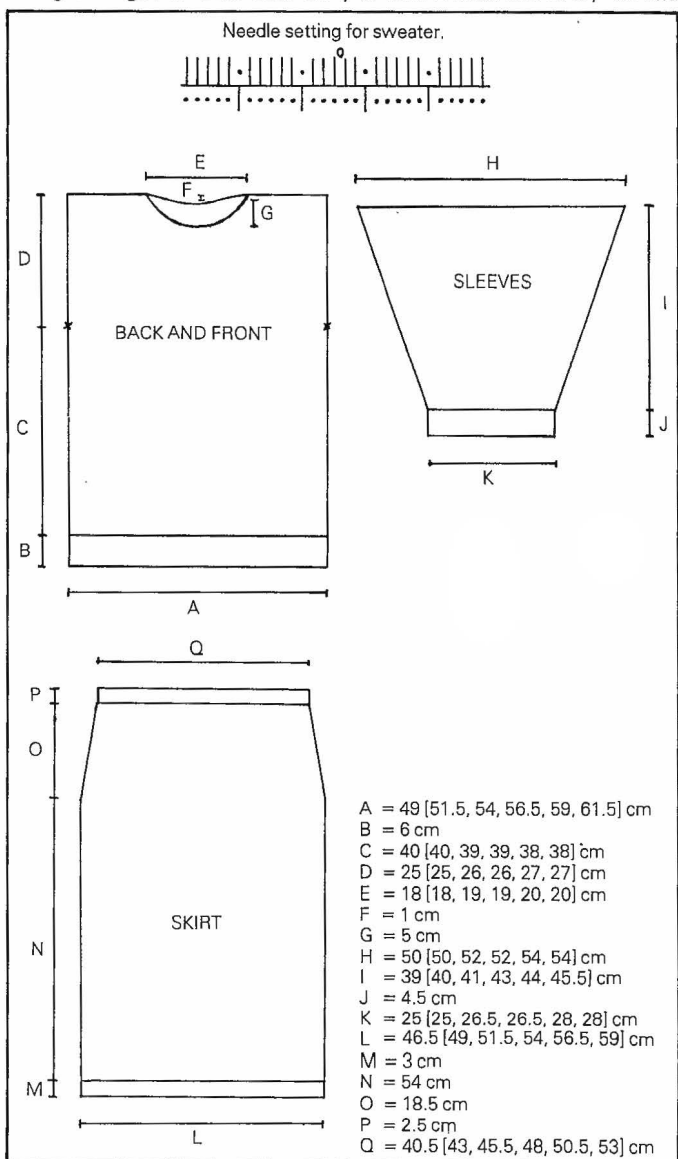
Using a length of MC, cast off

centre 34 [34, 36, 36, 38, 38] sts. Push Ns at left to HP and cont on rem sts for first side. K 1 row. Dec 1 st at neck edge on next and every foll 4th row until 37 [40, 42, 45, 47, 50] sts rem. K 2 rows. Cast off. With carriage at right push rem Ns from HP to WP. Finish to correspond with first side reversing shapings.

SLEEVES

With ribber in position and carriage at right, set machine for 1×1 rib. Push 29 [29, 31, 31, 33, 33] Ns at left and 30 [30, 32, 32, 34, 34] Ns at right of centre 0 to WP. 59 [59, 63, 63, 67, 67] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1×1 rib (noting that the N at each end is on the back bed). Using MT-4/MT-4 and MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-2/MT-2, K 12 rows. Inc 1 st at left edge. 60 [60, 64, 64, 68, 68] sts.

Transfer sts as shown on needle setting diagram. Set RC at 000. Using MT/MT, cont in rib patt. K 4 [4, 4, 5, 5, 5] rows. Inc 1 st at beg of next 2 rows and every 4th and



5th rows until there are 120 [120, 126, 126, 130, 130] sts. K 5 [9, 8, 15, 19, 25] rows. RC shows 156 [160, 164, 172, 176, 182] and work measures 43.5 [44.5, 45.5, 47.5, 48.5, 50] cm, 17 [17½, 18, 18¾, 19, 19¾] in. Cast off.

COLLAR

With ribber in position and carriage at right, set machine for 1x1 rib. Using MT-3/MT-3 and MC, cast on 157 [157, 161, 161, 165, 165] sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-2/MT-2, K 9 rows. Using MT-2/MT-2, K 9 rows. Using MT-3/MT-3, K 9 rows. Transfer sts for st st. Using MT, K 2 rows. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Cover with a damp cloth and leave until dry.

MAKING UP

Join shoulder seams. Set in sleeves between markers. Join side and sleeve seams. Pin collar into position with ends at centre front. Unravelling WY as required, backstitch through open loops of last row worked in MC.

SKIRT

BACK AND FRONT ALIKE

With ribber in position and carriage at right, set machine for 1x1 rib. Using MT-4/MT-4 and C, cast on 113 [119, 125, 131, 137, 143] sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-2/MT-2, K 10 rows. Transfer sts for st st. Dec 1 st. 112 [118, 124, 130, 136, 142] sts. Set RC at 000. Using MT+1, K 172 rows. Using a three prong transfer tool, dec 1 st at each end of next and every foll 9th row until 98 [104, 110, 116, 122, 128] sts rem. K 5 rows. RC shows 232 and work measures 75.5 cm, 29¾ in.

WAISTBAND

With ribber in position, set machine for 1x1 rib. Transfer every alt st on to corresponding Ns on ribber. Cont in 1x1 rib. Using MT-2/MT-2, K 8 rows. Transfer sts to main bed. Cast off loosely in rib.

PRESSING

With wrong side facing, pin out each piece to measurements given. Cover with a dry cloth and press with a cool iron.

MAKING UP

Join side seams.
Sew elastic to waistband.

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10 MOHAIR JACKET



PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for chunky
machines. We used a Brother KH
260.

MATERIALS

Amber yarn Showbiz Mohair.
1 [1] x 400g cone in red (MC).
1 [1] x 400g cone in black (C).

5 large black buttons.
Shoulder pads, if required.
4 mm crochet hook.

MACHINES WITH RIBBER
Amber yarn Knitting-in elastic.
MACHINES WITHOUT RIBBER
Pair 4 mm knitting needles.

*Showbiz Mohair is 78% Mohair,
13% Wool, 9% Nylon. If you have
difficulty obtaining this yarn and
would like a list of your local
stockists, please write to Amber-
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SILVER GAUGE READING

Base thread medium yarn but note the long fibres.

MEASUREMENTS

To fit bust 87-92 [97-102] cm, 34-36 [38-40] in.

Actual size 105 [120] cm, 41½ [47¼] in.

Length to back neck 73 cm, 28¾ in.

Sleeve seam 48 [50] cm, 19 [19¾] in.

Instructions are written for the smaller size, larger size follows in square brackets. If only one figure is given, it applies to both sizes.

TENSION

16 stitches and 24 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 5).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using MC and Knitting-In elastic, cast on 86 [98] sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-4/MT-4 and MC, K 20 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Using 4 mm needles and MC, cast on 86 [98] sts. Work 10 cm, 4 in in K 1, P 1 rib. Push 86 [98] Ns to WP. With carriage at right, transfer sts to machine Ns.

ALL MACHINES

Set RC at 000. Using MT, cont in stripes of 36 rows C and 36 rows MC, K 73 rows. Work measures 40.5 cm, 16 in. Place marker at each end. K 35 rows. Cont in MC only. K 36 rows. RC shows 144 and work measures 70 cm, 27½ in.

SHAPE SHOULDERS

Cast off 7 [8] sts at beg of next 6 rows and 8 [10] sts at beg of foll 2 rows. Cast off rem 28 [30] sts.

RIGHT FRONT

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using MC and Knitting-In elastic, cast on 48 [54] sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using

MT-4/MT-4 and MC, K 20 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Using 4 mm needles and MC, cast on 48 [54] sts. Work 10 cm, 4 in, in K 1, P 1 rib. Push 48 [54] Ns to WP. With carriage at right, transfer sts to machine Ns.

ALL MACHINES

Set RC at 000. Using MT, cont in stripes of 36 rows C and 36 rows MC, K 73 rows. Work measures 40.5 cm, 16 in. Place marker at right edge (left edge on left front). K 35 rows. Cont in MC only. K 23 rows. 13 rows less have been worked to shoulder than on back. Knit 1 row extra for left front.

SHAPE NECK

Cast off 10 [11] sts at beg of next row, K 1 row. Cast off 2 sts at beg of next and foll 2 alt rows, K 1 row. Dec 1 st at beg of next and foll 2 alt rows. 29 [34] sts.

SHAPE SHOULDER

Cast off 7 [8] sts at beg of next and foll 2 alt rows, K 1 row. Cast off rem 8 [10] sts.

LEFT FRONT

Work as for right front, reversing shapings by noting alteration in number of rows worked.

SLEEVES

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, and Knitting-In elastic, cast on 45 sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-4/MT-4 and MC, K 20 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Using 4 mm needles and MC. Cast on 45 sts and work in rib as follows:-

1ST ROW (RIGHT SIDE)

K 1, * P 1, K 1; rep from * to end.

2ND ROW

P 1 * K 1, P 1; rep from * to end.

Rep these 2 rows for 10 cm, 4 in ending with a first row.

Push 45 Ns to WP. With carriage at right, transfer sts to machine Ns.

ALL MACHINES

Set RC at 000. Using MT, cont in stripes of 36 rows C and 36 rows MC. Shape sides by inc 1 st at each end of every 3rd row until there are 63 sts, then on every foll 4th row until there are 95 sts. K 1 [5] rows. RC shows 92 [96] and work measures 48 [50] cm, 19 [19¾] in. Cast off.

FRONT BANDS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 13 sts in 1×1 rib (noting that the N at each end is on the front bed). K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 130 rows. Using WY, K a few rows and release from machine.

MACHINES WITHOUT RIBBER
Using 4 mm needles and MC, cast on 13 sts and work in rib as follows:-

1ST ROW (RIGHT SIDE)

P 1 * K 1, P 1; rep from * to end.

2ND ROW

K 1 * P 1, K 1; rep from * to end.

Rep these 2 rows until band is long enough to go along front edge, ending with a 2nd row. Leave sts on a spare needle.

NECKBAND

Join shoulder seams.

MACHINES WITH RIBBER

Push 61 [65] Ns to WP. With carriage at right and P side facing, pick up 19 [20] sts down left side of neck, 23 [25] across back neck and 19 [20] sts up right side of neck and place on to Ns. Set RC at 000. Using MT and MC, K 1 row. Push 13 Ns at right from NWP to WP and with wrong side facing, replace 13 sts from front band on to Ns. With ribber in position, set machine for 1x1 rib. Keeping rib correct, transfer the 1st and every foll alt st on to corresponding Ns on ribber.

Cont in 1x1 rib. Using MT-4/

MT-4, K 1 row. Push 13 Ns at left from NWP to WP and arrange for 1x1 rib. With wrong side facing, replace 13 sts from front band on to Ns. K 15 rows. Cast off loosely.

MACHINES WITHOUT RIBBER

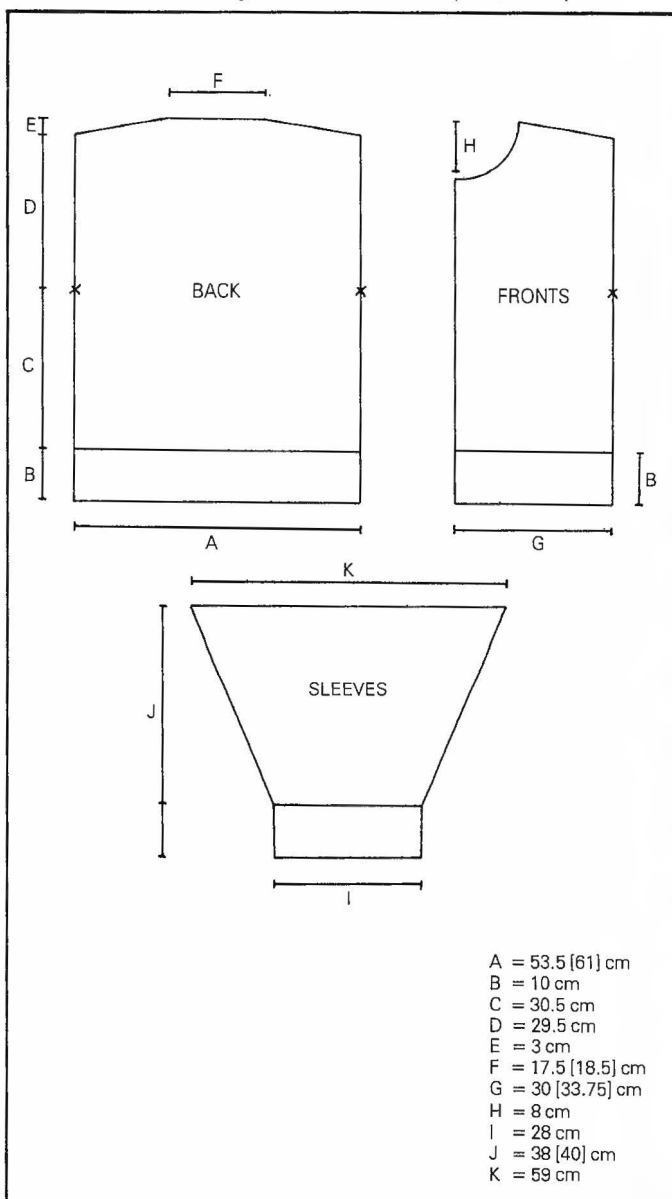
With right side facing and using 4 mm needles and MC, work in rib across 13 sts of front band, pick up and K 19 [20] sts down right side of front neck, 23 [25] sts across back neck, 19 [20] sts up left side of front neck and work in rib across 13 sts of front band. Work 7.5 cm, 3 in rib. Cast off in rib.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Cover with a wet cloth and leave until dry.

MAKING UP

Set in sleeves between markers. Join side and sleeve seams, sew front bands into position. Fold neckband in half to inside and catch down. Crochet button loops and sew on buttons. Sew in shoulder pads, if required.



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Valerie Carter

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DUOMATIC UPDATE CASTING ON

A single bed cast on is needed for this month's Duomatic sweater. You'll find two methods of working a single bed cast on in your instruction book. Do try them and then, perhaps, experiment with one of the following methods.

METHOD 1

Set up for 1x1 rib over 50 Ns. Handle up. Orange strippers. Using four ply yarn, set lock on N/N and stitch size to 3/3. K 1 row. Set lock on CX/CX and stitch size to 4/4. K 2 rows. Set lock on N/N and stitch size 4 1/2/4 1/2. K 1 row. Transfer all sts to front bed. Change to black strippers. Push all back bed needles to NWP. Set lock on GX/N and stitch size to 5 1/2. Knit the first row slowly and carefully then continue knitting.

METHOD 2

The 'e' wrap method given in patterns for Japanese machines can also be adapted for the Duomatic. Push up 50 needles so they stand clear of the needlebed and thread yarn through bobbin. Make a slip knot in end of yarn and slip this on to last needle at left of group. (The slip knot should be on the stem of the needle, behind the latch.) Now wrap the yarn round the stem of the adjacent needle to the right, winding yarn under, over and under again (as if forming a letter 'e' with the yarn). Continue in this way around each needle, then knit back across each needle by hand, pulling the yarn through the 'e'. You may need to knit another row by hand – this depends on the yarn used and how tightly you have hand-knitted the first row. Black strippers. Set lock on GX/N and use the stitch size recommended for stocking stitch in your yarn. Continue to knit.

METHOD 3

The crochet cast on method is worth the effort for some garments. Use it when you're

going to crochet an edge on the garment or for a hand-transfer lace edge. Push up 50 needles so they stand clear of the needlebed and thread yarn through bobbin. Make a slip knot in the end of yarn and slip this on to the latch tool. Put the yarn under the needles, take the latch tool over the first needle and push it down before the first and second needles at the left. The slip knot should be behind the latch. Catch the yarn from under the needles and pull it up through the slip knot. (It's just like making a chain with a crochet hook.) Continue to push the latch tool down between every following needle until you reach the last needle. Slip the loop from the latch tool on to the last needle then knit one or two rows by hand as in Method 2. Black strippers. Set lock on GX/N and use the stitch size recommended for stocking stitch in your yarn. Continue to knit.

For a lace edge crochet cast on over needles, there must be a number of needles divisible by 11 plus two for the seam. After casting on as described above, knit one row by hand and set RC at 001. Now follow Fig 1 – RC shows 10. If you've found it not too difficult, repeat from RC 001 to RC 10 once more.

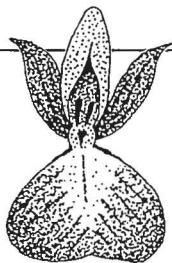
METHOD 4

Here's one more method which can be useful. Using waste yarn in a similar weight to your main yarn, cast on by any of the methods outlined above. Break off waste yarn and knit one row with a nylon cord, available from knitting shops for use with Japanese machines. Change to main yarn and continue to knit. This gives an open-edge cast on which can be picked up on the machine when you have to join two pieces of knitting (a sleeve and cuff, for example). The edge can also be finished by crocheting through the open loops of the first row worked in main yarn. By the way, the cord can be pulled out very easily. I use this cast on for sideways knitted skirts. When the skirt is finished, I remove it from the machine with waste yarn. It's then very easy to graft the first and last rows to form an invisible seam.

Do try all these methods of casting on when you have time. If you enjoy the hand transfer lace, use it for adding a lace panel or motif to a plain sweater. I've included a panel diagram over 21 stitches – it's quite easy, just use the 1x1 transfer tool. Until next month, happy knitting.

Hazel Duignan

Orchis

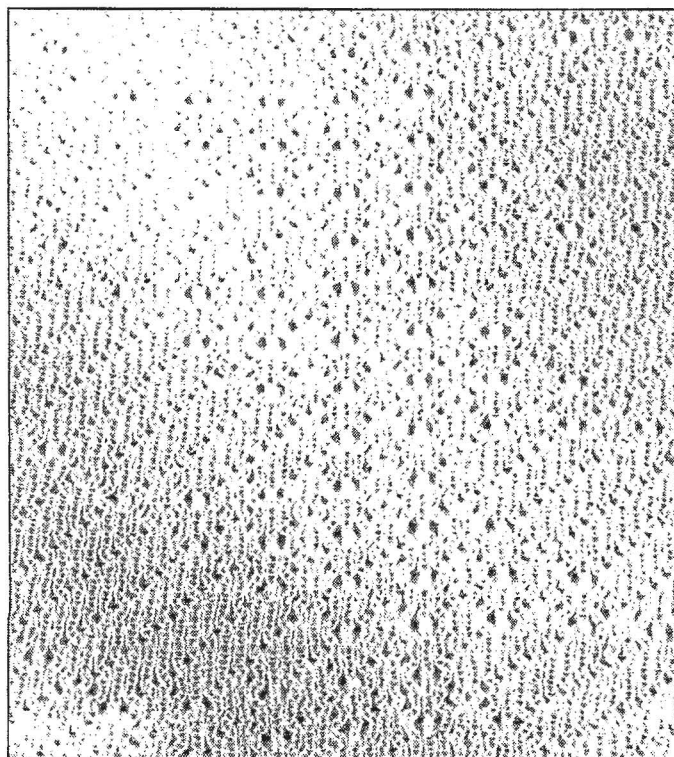
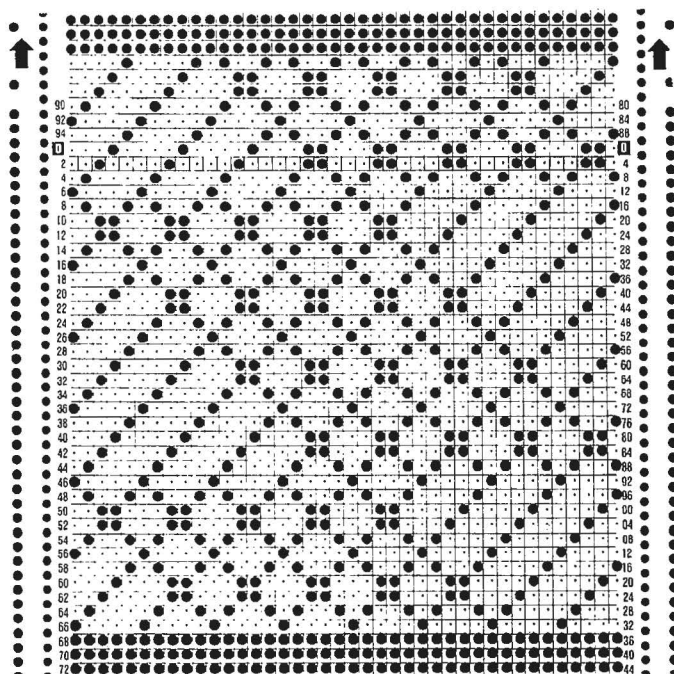


TRY YOUR HAND AT TUCK STITCH

All Duomatic owners know that their machines can produce an incredible range of patterns, but many only use their machines for conventional Jacquard, Fair Isle and Motif designs. In fairness, there aren't all that many designs produced specifically for other

techniques and it's such a pity. Duomatics really come into their own when knitting textured patterns.

This month, I hope to remedy this by introducing you to a pretty tuck stitch pattern. I think it would look most effective if used for a jacket or coat, so do try it. I knitted the sample in full needle rib with lock set on N/AX ← 2 ⊕ and with all pushers on the front bed.



◀ 45

average. If your measurements happen to be identical to those given, start knitting.

But most times they are not, so either make another sample at a different stitch size or adjust your pattern instructions to suit your yarn. I will tell you how to do that later. It is more important that YOU shall like the fabric than that the swatch matches that of the pattern writer.

Some patterns tell you to measure the 100 stitches on the back bed only. 4438 is a case in point. Here you ignore the front bed stitches and count only the back ones. In 4414 it is different again as only the occupied needles are counted.

If your measurement differs by a significant amount from that given, then you are going to have to alter the number of stitches you need for the garment using the charts at the end of your instruction book. And that is really quite easy.

Draw a rough diagram of the section of the garment that you are going to knit first and fill in the measurements as given in the book. (See diagram opposite.)

Look at my diagram now. At the bottom it shows that I want the piece to be 40 cm wide, and in the box it indicates that the standard test square measured 43 cm over the 100 sts. On page 85 in the instruction book find the column that is headed by the figure 43 and follow it down to the 40 cm level, where you read off 93 as the number of stitches to cast on. And that is what I have written in. But YOUR test square measured, say 45 cm, so find 45 at the top, follow down to the 40 cm level where you find that you have to cast on 89 sts. Cross out my 93 and replace by your 89. Fill in the number of stitches for the underarm shaping, the chest and the neck where I have indicated 2 cm, 36 cm and 12 cm following the same method.

In exactly the same way, you adjust the number of rows, and if you have to make the garment a different width or a different length to that given, you use the charts in just the same way having drawn your shape and written in the required measurements.

How about the armhole shaping? Well, once you know the number of rows between the start of the armhole and the start of the shoulder and the difference between the number of stitches at the outside of the shoulder and at the start of the armhole, you allocate half to each side and divide the stitches into the rows. This gives you the rate of your decrease, any odd numbers left over usually being given to the lower half of the slope. Of course there are lots more complicated things I could say about this but a simple example is best at first.

Those of you with the FORMA are well off, because once you have measured your sample you have no more calculations to do though of course you do have to insert the appropriate outline or draw a new one and choose the correct Row Number and Row Scale.

Make another stitch sample, bearing in mind that both the occupied AND unoccupied needles on the front bed are going to be selected. AS WELL AS any needles on the back bed that are necessary for the pattern, but these latter ones are not counted.

From needle 55 left to needle 55 right push up needles side by side on the front bed and the same number on the back bed even if they are not all included in the stitch diagram. Now arrange the needles for the given pattern diagram and make the swatch as above, marking with balance marks as before.

Write down the results, then reduce the figures you obtained to a standard 10 cm square (thus coming into line with the sort of instructions given for the Japanese machines) using the charts in the instruction book exactly as detailed in the Forma manual. In other words, at the top of the column find the measurement you obtained over 100 front bed needles, (whether they were all in use or not), follow down to the 10 cm level and make a note, eg.

100 sts = 43 cm = stitch scale 23.

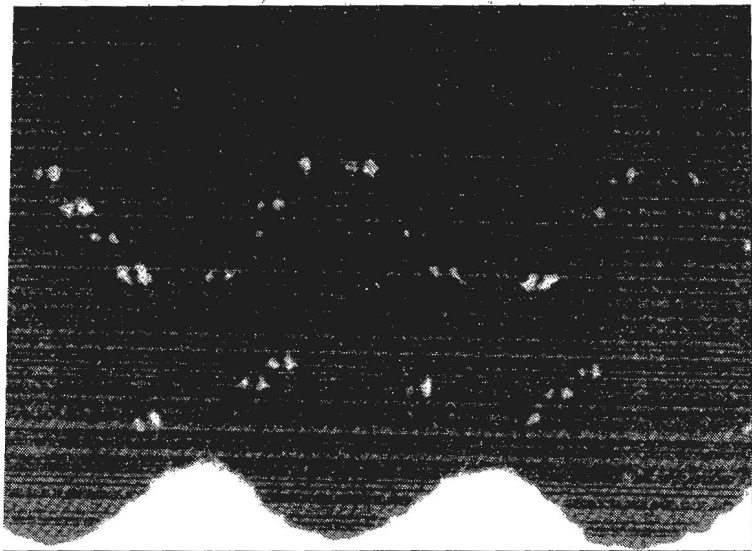
Repeat with the measurements for Depth.

100 Rs = 24.5 cm = Row Scale 41.

These are almost the same as using the Green ruler as supplied with some of the Japanese machines, but are more accurate. Insert stitch scale 23 into your Forma, and holding the locking lever forward, set the row scale to 41. Then you can knit with confidence, knowing that by following the outline on your paper, whether it is front or back bed needles which are at the edge, your piece will be the correct size and shape, even if you used a different yarn and stitch.

Work through a simple shape first, before you graduate to a more ambitious garment.

When working with the FORM COMPUTER the method is almost the same, except that your swatch is measured in millimetres over 40 front bed needles and appropriate back bed needles, even if they are not all going to be used, and over 40 rows in. These are entered into the programme when you key in the list and the tool itself does the calculations for you (remembering that you must not choose a set of instructions which are wider than the size you want).



"IT DOESN'T FIT"

What would you think if you saw the following four lines in a cookery book?

Mix a pinch of cabbage water into a pound of potato peelings.
Add a cube of raspberry jelly and four grams of breadcrumbs.
Put spoonfuls 1 inch apart on a sieve and toast for ten minutes.
Try on for size. Makes 400 biscuits.
If you saw nothing strange you

are just the sort of person who needs my assistance right now because you are not taking in what has been written and in knitting patterns the first few sentences are of paramount importance if a garment is to fit.

By far the greatest number of letters that we get asking for help, are from those knitters who either do not read the instructions at the start of a knitting pattern at all and dive straight into the actual operating instructions, or else who read them so uncritically that the vital sentences pass them by and who are then surprised, and vastly disappointed that the

garment they have so hopefully knitted, turns out to be the wrong size. And usually the most important sentence is the one which states the measurements of the test square.

As a beginner it is best if you use the yarn recommended by the pattern compiler and make your sample swatch at the stitch size recommended for the pattern and follow the instructions for your size exactly. But as you well know, there are plenty of times when you wish to use a different yarn, to alter the pattern outline and sometimes to substitute a different stitch design to get the effect you require and for that you have to adjust your 'recipe' accordingly, to measure your sample carefully and adjust the instructions to fit the shape you are aiming at.

There are several different ways to prepare the stitch sample, and although it is the most tedious part of knitting, it is on the accuracy of measuring it that the success of the garment depends. Do this properly and the knitting will be the shape and size you want and it is more important in my view that YOU should like the feel of the fabric, than that you should slave to get the exact measurements given by the pattern writer.

I will address my remarks to PASSAP owners, but the main rules apply to all machines.

Some patterns tell you the width and depth that your sample should measure over a given number of stitches and rows when you are knitting on one bed only, for example Model 4408 in book 44 states that 100 sts = 43 cm and 100 Rs = 29 cm. So for this type, cast on in waste yarn by the rough method over a total of 110 front bed needles (this is more accurate than using the EXACT number of needles stated), and at the correct stitch size knit about an inch. Set the RC to 000 and change to the correct yarn. Knit ten rows. Mark the stitch on needle 51 right and left of centre by putting a loop of sewing cotton round it or by moving it onto needle 52, leaving a small hole. Knit to RC 50. Mark Nd no. 51 with balance marks again, knit to RC 90 and repeat the balance marks. Continue to RC 100. Change to waste yarn and knit an inch before dropping the work off the machine. Roll it up from side to side and give it a strong downwards tug. If it is the sort of yarn which changes shape after washing, wash it now. If you intend to 'Hard press' the garment, do that now too. Pin out the sample on a cork mat (I use a bath mat) and measure the width at all three balance marks. Write down the average. Measure the depth of 100 rows between the areas of waste in several places and again write down the

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11 POLO NECK TOP



PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for Pfaff or Passap Duomatic machines.

MATERIALS

Celandine Spangles.
1 x 500g cone in Cerise (MC).
Celandine Glitters.
1 x 500g cone in Rainbow (C).
3 mm crochet hook.

Spangles is 80% Acrylic, 20% Nylon. Glitters is Metallised Polyester. If you have difficulty obtaining these yarns and would like a list of your local stockists, please write to Celandine Limited, 44 Kirkgate, Otley, West Yorkshire LS21 3HJ.

SILVER GAUGE READING

Spangles is medium yarn.

MEASUREMENTS

To fit bust 82 [87, 92] cm, 32 [34, 36] in.
Actual size 85 [90, 95] cm, 33½ [35½, 37½] in.
Length to shoulder 52 [53, 54] cm, 20½ [21, 21½] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

100 stitches on each bed to 57 cm and 100 rows to 19 cm, measured over pattern (stitch size setting approximately 5¼/5¼), using one strand of MC and C together.

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

Put pushers into blocking rail when decreasing.

BACK AND FRONT ALIKE

Handle down. Orange strippers. Set up 76 [80, 84] Ns on each bed in WP for full needle rib. Set lock on N/N and stitch size to 1½/1½. Using MC and C tog, K 1 row. Set lock on CX/CX and stitch size to 2½/2½, K 3 rows. Set RC at 000. Set lock on N/N and stitch size to 3½/3½, K 46 rows. Arrange RC at 000. Set lock on N/AX ← and stitch size to 5¼/5¼, K 120 rows. Work measures 31 cm, 12¼ in.

SHAPE ARMHOLES

Cast off 2 [3, 4] sts on each bed at beg of next 2 rows. Dec 1 st on each bed at each end of every 6th row until 40 sts rem on each bed. K 6 rows. RC shows 224 [230, 236].

SHAPE NECK

Using a length of MC and C tog, cast off centre 30 sts on each bed. Using a length of WY, K sts at left by hand taking Ns down to NWP and return pushers under these Ns to blocking rail (noting positions). Cont on rem sts for first side. Dec 1 st on each bed at neck edge on foll 4 alt rows. 1 st remains on each bed. Cast off. Unravel WY over rem Ns bringing Ns back to WP. Put pushers into position as before. Finish to correspond with first side reversing shapings.

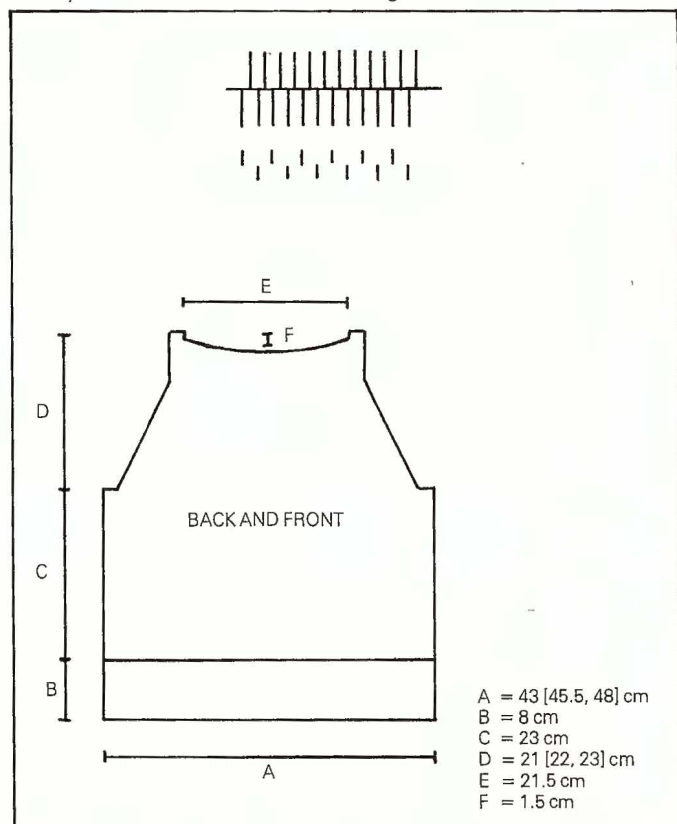
POLO COLLAR

Handle up. Orange strippers. Set up 160 Ns on each bed in WP. Arrange Ns for 1x1 rib. Set lock on N/N and stitch size to 1½/1½. Using MC and C tog, K 1 row. Set lock on CX/CX and stitch size to 2½/2½, K 3 rows. Set lock on N/N

and stitch size to $4\frac{1}{4}/4\frac{1}{4}$, K 20 rows. Set stitch size to $4/4$, K 20 rows. Set stitch size to $3\frac{3}{4}/3\frac{3}{4}$, K 20 rows. Set stitch size to $4/4$, K 20 rows. Set stitch size to $3\frac{3}{4}/3\frac{3}{4}$, K 20 rows. Cast off very loosely.

MAKING UP

Join shoulder points and collar seam. Sew collar into position. Join side seams. Work one row of double crochet around armhole edges.



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12 LONG SLEEVED SWEATER



PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for Pfaff or Passap Duomatic machines.

MATERIALS

Celandine Spangles.
1 x 500g cone in Turquoise (MC).
1 x 500g cone in Cerise (A).
Celandine Glitters.
1 x 500g cone in Rainbow (B).

Spangles is 80% Acrylic, 20% Nylon. Glitters is Metallised Polyester. If you have difficulty obtaining these yarns and would like a list of your local stockists, please write to Celandine Limited 44 Kirkgate, Otley, West Yorkshire LS21 3HJ.

SILVER GAUGE READING

Spangles is medium yarn.

MEASUREMENTS

To fit bust 87 [92, 97] cm, 34 [36, 38] in.
Actual size 95 [102, 109] cm, 37½ [40¼, 43] in.
Length to shoulder 65 cm, 25½ in.
Sleeve seam 50 cm, 19¾ in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

100 stitches on each bed to 55 cm and 100 rows to 19 cm, measured over pattern (stitch size setting approximately 5/5).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

Put pushers into rest position when decreasing.

PATTERN NOTES

Set lock on N/N. Using MC and B tog, K 4 rows.
Set lock on N/AX. Using A, K 4 rows.

BACK

Handle down. Orange strippers. Set up 88 [94, 100] Ns on each bed in WP for full needle rib. Set lock on N/N and stitch size to 1½/1½. Using MC and B tog, K 1 row. Set lock on CX/CX and stitch size to 2½/2½, K 3 rows. Set RC at 000. Set lock on N/N and stitch size to 4¾/4¾, K 44 rows. Inc 1 st on back bed at left *. Arrange pushers in WP on front bed under first and every foll alt N. Set RC at 000. Set stitch size to 5/5. Cont in patt, K 164 [159, 154] rows. Work measures 41 [40, 39] cm, 16¼ [15¾, 15¼] in. Place marker at each end. K 126 [131, 136] rows. RC shows 290 and work measures 65 cm, 25½ in. Cast off loosely.

FRONT

Work as for back to *. Arrange pushers in WP on front bed under 2nd and every foll alt N. Set RC at 000. Set stitch size to 5/5. Cont in patt, K 164 [159, 154] rows. Work measures 41 [40, 39] cm, 16¼ [15¾, 15¼] in. Place marker at each end. K 26 [31, 36] rows.

SHAPE NECK

Transfer centre st on back bed to adjacent N. Using a length of WY, K sts at left by hand, taking Ns down to NWP and return pushers to blocking rail (noting positions). Cont on rem sts for first side. Dec 1 st on each bed at neck edge on

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next and every foll 7th row until 30 [33, 36] sts rem on each bed. K 8 rows. Cast off loosely. Unravel WY over rem Ns bringing Ns back to WP. Put pushers into position as before. Finish to correspond with first side reversing shapings.

SLEEVES

Handle up. Orange strippers. Set up 60 Ns on each bed in WP. Arrange Ns for 1x1 rib. Set lock on N/N and stitch size to 1½/1½. Using MC and B tog, K 1 row. Set lock on CX/CX and stitch size to 2½/2½, K 3 rows. Set RC at 000. Set lock on N/N and stitch size to 3¾/3¾, K 55 rows. Handle down. Push up empty Ns in between Ns on both beds to WP. Set lock on CX/CX and stitch size to 2½/2½, K 2 rows. Set lock on N/N and stitch size to 3½/3½, K 1 row inc 1 st on back bed at left. Arrange pushers in WP on front bed under first and every foll alt N. Set RC at 000. Set stitch size to 5/5. Cont in

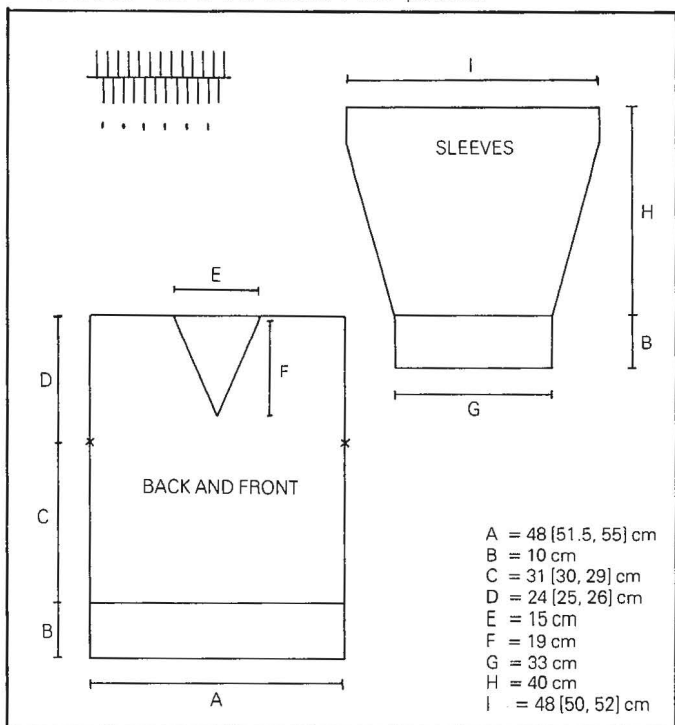
patt and shape sides by inc 1 st on each bed at each end of next and every foll 12th row until there are 88 [92, 96] sts on front bed (remember to put pushers under alt Ns). K until RC shows 210. Work measures 50 cm, 19¾ in. Cast off loosely.

COLLAR

Handle down. Orange strippers. Set up 136 Ns on each bed in WP for full needle rib. Set lock on N/N and stitch size to 1½/1½. Using MC and B tog, K 1 row. Set lock on CX/CX and stitch size to 2½/2½, K 3 rows. Set RC at 000. Set lock on N/N and stitch size to 4½/4½, K 36 rows. Cast off loosely.

MAKING UP

Join shoulder seams. Set in sleeves between markers. Join side and sleeve seams. Sew collar into position.



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TALKING POINT

LET'S TALK ABOUT WORKING FROM HOME

GETTING SPACED OUT

When your machine feels as comfortable as a pair of old shoes and you are finding that you could be knitting all the time because the orders seem to be rolling in, then you, no doubt, have to consider whether you really want to go on with this.

There comes a time that causes you to stop and wonder if you can face up to leaving the housework for an hour or more to finish a rush order, or, once this wretched thing is done, will you stop working for all and sundry (no matter about the extra cash) and call it a day – just knitting for yourself and family, so that you can pick it up or put it down as you wish. If stopping is your decision, you may read what follows with somewhat sceptical eyes. On the other hand, it might make you change your mind.

For those who are definitely interested in working from home,

let alone starting a business, all the trials and tribulations lie ahead and it is best to be aware of just some of them. Making a start isn't always a conscious decision, it seems to creep up. One minute you are happily wearing your latest creation, the next minute, everybody in town wants to wear one. This is probably the best way to make a beginning because the future looks bright and possibly your order book is full. To decide to work from home in the cold light of day means that not only do you have to think about how to go about it, but also about what you will knit and for whom. You may be sure that if you have orders and the customers are paying for them, then you have a little business, ready-made, and you won't have the need to think about starting one.

Whether you have had some answers to a card in the local newspapers or you are working

for a designer or whatever method you have of becoming a "trader as a machine knitter" (income tax term, that), you are going to be working from home. Because the machine and the accompanying accessories, yarn cones, pattern books, etc., take up quite a lot of room, space is going to be vital to you and before you clutter up the dining room/lounge/drawing room or other communal rooms, you had better get well organised in your working space.

This is one for the "family-split" politics. When you work from home it is a constant battle of conscience between family and work. You may live in a home where your work (and work it certainly is, not a hobby) is considered important by the family, but, because you don't go out to work, the family may still regard it as a hobby. In that case, anything related to machine knitting may have to take its place on the family hobbies list, so that space for your hobby will be only as important as, say, finding a place for the junior snooker table. Once you can say, "Look, I have bought this, or paid for that with my machine-knitting earnings" then it's time to act the iron-lady and insist on the family helping you, not only to have your own space, but to make that space important. This cannot take place in your home if your children are very little, they need you at certain times and therefore you will need to be in their company during the day, probably downstairs, so fitting your knitting into any available space is often the only answer.

If you can possibly manage to set a spare room, maybe a bedroom, aside for your workroom or "studio" (that has a dignified sound hasn't it) this has more than the obvious advantage of being out of the way. Having a separate room means that you have to "go to work". It's not a case of clearing a space on the dining room table each morning. You will need to clear away the household chores and then actually go to the room where your work is, just as though you were going to a place of work in a different town or street. This adds a psychological difference to your working attitude, the very fact that your work requires a special room makes you feel truly professional and will, no doubt, earn your family's respect.

Once you have a place to work there will be no stopping you. Having made a stand and obtained this space, just for you, you will have to keep the orders flowing in to take advantage of it.

Perhaps you will buy another machine or two, and if it is quite a large room, take in either some students, or a helper to assist you to get out all those orders. Extra space nearly always means more work, but remember that you only have one pair of hands. If you are beginning to stockpile the work, maybe you could fit a "maker-up" into your workroom. You will arrive at a special relationship with someone who shares your workroom, so choose that person carefully – it has to be someone who can make up well, but can also understand your instructions, enjoy the same musical wallpaper that you do (or wear headphones) and appreciate your own brand of cuss words!

Other items you need to keep in your working place if you can manage it, are, an iron and ironing table (this is often more useful than an ironing board); a cupboard for things that seem to go missing, e.g. machine tools and accessories, stationery etc., a dress-maker's dummy, a useful accessory, especially if it's one that can be altered to fit several sizes; a sewing machine if you go in for cut-and-sew; and a box for your knitting patterns etc.

It may be many years before you come to this happy state of affairs but, until you do, act positive and tell yourself that this is what you are aiming for and inside your head you will be as professional as the person who has it all.

TIMING IT RIGHT

Although it may be some years since you last had a regular job (or, if you are still very young, since you were at school), one thing you must remember is that your life had a regular pattern to it. In other words you disciplined yourself to do the same things time after time so that all that had to be done each day was somehow fitted in – and you had time over to enjoy yourself.

Discipline is one thing you are going to need a lot of if you work at home. It is so easy to momentarily forget that this is a job of work that you are doing and go and phone your Mum for half an hour, or have a second cup of coffee, or worse, go and clean the bathroom! This is why having your own room is so particularly vital to working at home. Once you have seen to the chores, you should go to your room and behave as though you are not at home until a time previously set by yourself.

The ideal way to work for yourself is to work out roughly how much time you need to work to get through the amount of

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work you have taken on. At first this is rather difficult, since you cannot tell how long it takes to make each garment, so it would be beneficial to give yourself some time and motion study. It may sound stressful to work while you are timing yourself, but it will help in the long run. If you are making garments to order, timing will be necessarily important. Clients will be waiting for their garments, especially if you have given them a certain time to expect them by. Knowing how much time it takes you to produce your work means that you can tell your customers how long they will have to wait, and you will also be able to space out your day more conveniently. The discipline comes in when you work out how many hours each day will be used for your business (both to get the work done and to justify your hogging a whole room) and then arranging a time-table to suit that number of hours.

There is no doubt that a time-table, dreary as it sounds, keeps you hard at work, gets the work done, brings in the work and keeps the cash-flow rolling. With this in mind, there is no necessity

to keep to nine-to-five, five days a week. After all, you are your own boss, and, as such, entitled to a few perks. Starting at, say, ten in the morning, working until one o'clock lunch, with twenty minutes for coffee halfway through, is quite a good slog. Then start again any time after two – or have a doze and work on later if you prefer – and carry on until perhaps five, giving yourself time to get on with the evening meal. This may not seem a long working day compared to office work for example, and it isn't, but you're the boss, and you make your own hours. This type of schedule allows for sitting in your comfortable armchair in the evening, being with the family, quietly doing a bit of making up.

This type of discipline can take years to settle to, as it is not only up to you, it also depends upon your family and friends. Where you have previously been available for telephone answering, social arrangements, coffee mornings, and so on, now you have to behave as though you are not there, so you cannot possibly do all those things that you did before. It may make you a little unpopular to start with but you

will find those who are good friends will understand and will appreciate your company when you can spare it, even more than before.

The subject of lunch and evening meals came up just now. Arranging your day also means arranging meals in advance, in the same way as people do who go out to work. It isn't really good enough to stop in the middle of your piece to remember to dash out to the shops, or to put the pudding in the oven. That's where organisation comes in. You will need to plan your day, perhaps even the week ahead, so that all you want for meals etc., has been allowed for. After that you can simply pretend that you aren't there, and anything you have forgotten will either have to wait, or you must do without.

If you operate on a mail order routine, or have people working for you by mail, this is yet another time consuming item you must make room for. You might be able to incorporate your family into this side of it. If they have to pass the post office on their way to work/school, they might consider leaving a bit earlier and taking your mail for you – quite a lot of time is

wasted queuing up at the post office. Another arrangement could be just to use the post office at set times, and count that as part of your working day. If you are busy that day then you will simply have to make up the time in what you think of as your free time, we all know that feeling.

Above all, it takes true strength of mind to be able to ignore what other people might think of as essential housework and put on your machine-knitter's hat, turn a blind eye and "go off to work".

There are many other aspects of working from home but they will have to wait until next month. Work is finished for today and the microwave cooker beckons the knitter, it's time to change hats again.

Shelagh Hollingworth

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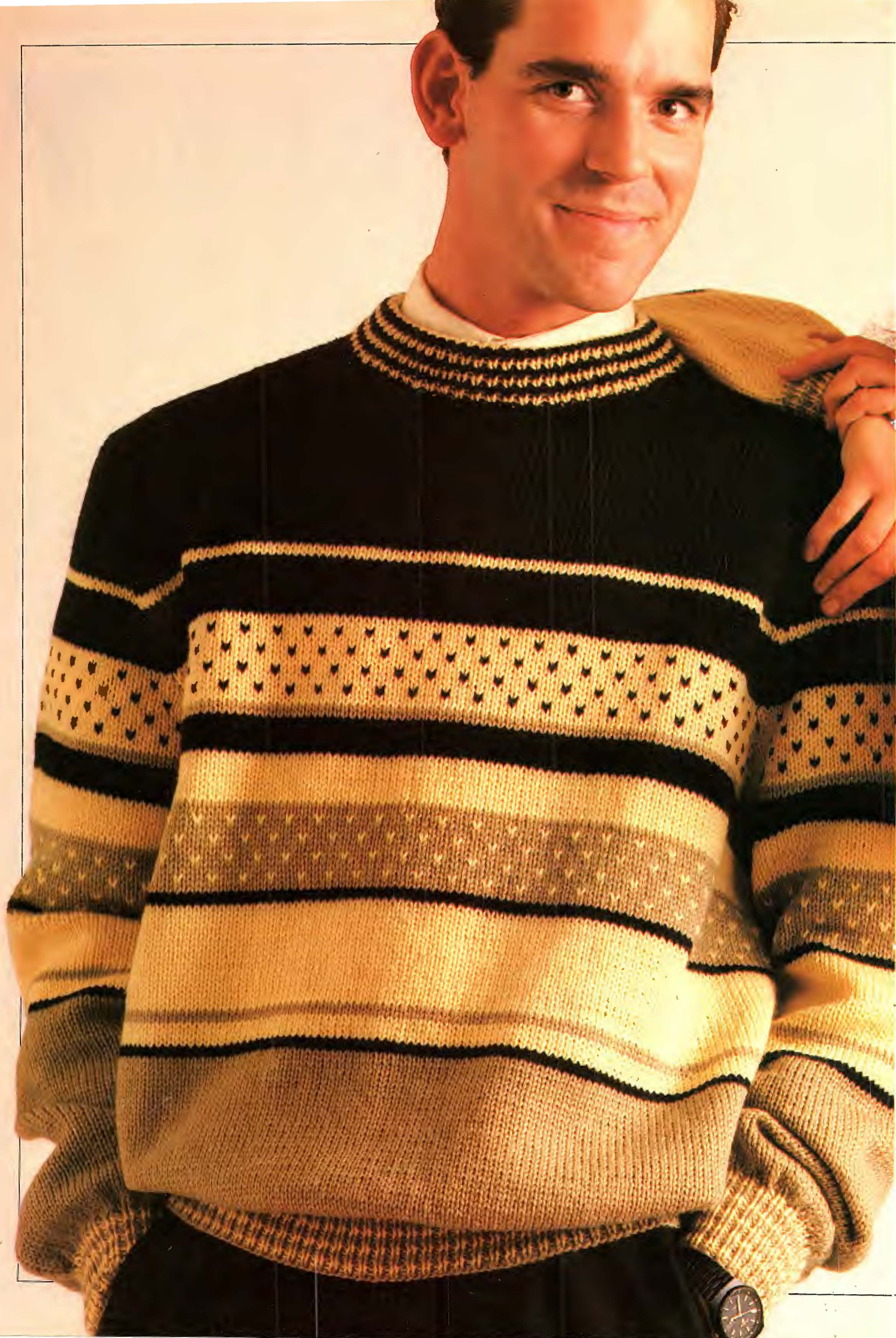
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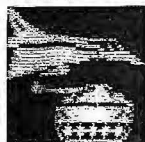
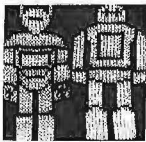
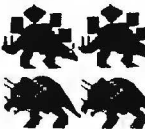
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13 HIS 'N' HERS SWEATER**PATTERN RATING**** Fairly easy, for knitters with
some experience.**MACHINES**This pattern is suitable for chunky
machines with 106 [110, 118,
126, 130] Ns or more. We used a
Bond with extension kit.**MATERIALS**Lister Motoravia Superwash DK
5 [5, 6, 6, 7] × 50g balls in Dark
Stone or Devon Cream (MC)
4 [5, 5, 5, 6] × 50g balls in Devon
Cream or Dark Stone (A)
3 [4, 4, 4, 5] × 50g balls in Black
(B).
Pair 3¼ mm knitting needles.*Motoravia Superwash DK is
100% Pure New Wool. If you
have difficulty obtaining this yarn
and would like a list of your local
stockists, please write to Lister
Handknitting, Albert Mills, Wilson
Road, Bingley, West Yorkshire
BD16 4BT.***SILVER GAUGE
READING**

Heavy yarn.

MEASUREMENTSTo fit bust/chest 87 [92, 97, 102,
107] cm, 34 [36, 38, 40, 42] in.
Actual size 99 [103, 111, 118, 122]
cm, 39 [40½, 43¾, 46½, 48] in.
Length to back neck 62 [62, 67.5,
72, 72] cm, 24½ [24½, 26½,
28½, 28½] in.
Sleeve seam 41.5 [41.5, 43.5, 46,
46] cm, 16¼ [16¼, 17, 18, 18] in.*Instructions are written for the
smallest size, larger sizes follow
in square brackets. If only one
figure is given, it applies to all
sizes.***TENSION**21 stitches and 28 rows to 10 cm,
4 in measured over stocking stitch(tension dial setting approximately
5, keyplate 2).*For perfect results, please check
your tension carefully.***ABBREVIATIONS**

See page 4.

KNITTING NOTESWe used knit side of knitting as
right side of garment.
When shaping in Fair Isle, keep
edge sts in main colour.**PATTERN NOTES****STRIPE AND FAIR ISLE
PATTERN**K 2 rows B, 4 rows A, 2 rows MC,
18 rows A and 2 rows B. K 14
rows from chart using MC as
main colour and A as contrast
colour. K 8 rows A, 6 rows B and 2
rows MC. K 14 rows from chart
using A as main colour and MC as
contrast colour. K 10 rows B and 2
rows A. These 84 rows form patt.**BACK**Push 106 [110, 118, 126, 130] Ns
to WP. Using MT and WY, cast on
and K a few rows ending with
carriage at right. Set RC at 000.
Using MC, K 28 [28, 36, 42, 42]
rows. Cont in stripe and Fair Isle
patt. K 56 rows. RC shows 84 [84,
92, 98, 98] and work measures 30
[30, 32.5, 35, 35] cm, 11¾ [11¾,
12¾, 13¾, 13¾] in.**SHAPE ARMHOLES**Cast off 4 [4, 4, 5, 6] sts at beg of
next 2 rows and 3 [3, 4, 5, 5] sts at
beg of foll 2 rows. Dec 1 st at
each end of next and every foll alt
row until 80 [84, 90, 94, 96] sts
rem. K 13 rows. Cont in st st and
B only *.K 30 [30, 38, 44, 44] rows. RC
shows 142 [142, 158, 170, 170]
and work measures 50.5 [50.5,
56, 60.5, 60.5] cm, 20 [20, 22,
23¾, 23¾] in.**SHAPE SHOULDERS**Cast off 4 [5, 5, 5, 6] sts at beg on
next 8 rows and 5 [3, 5, 6, 3] sts at**MILITARY
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beg of foll 2 rows. Using WY, K a few rows over rem 38 [38, 40, 42, 42] Ns and release from machine.

FRONT

Work as for back to *.
K 16 [16, 24, 30, 30] rows.

SHAPE NECK

Push 47 [49, 53, 56, 57] Ns at left to HP and cont on rem sts for first side. K 1 row. Cast off 4 sts at beg of next and foll alt row. K 1 row. Dec 1 st at beg of next and every foll alt row until 21 [23, 25, 26, 27] sts rem. K 2 rows.

SHAPE SHOULDER

Cast off 4 [5, 5, 5, 6] sts at beg of next and foll 3 alt rows, K 1 row. Cast off rem 5 [3, 5, 6, 3] sts. With carriage at right, push 14 [14, 16, 18, 18] Ns at right from HP to WP. Using WY, K a few rows and release from machine. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side reversing shapings.

SLEEVES

Push 58 [58, 64, 68, 68] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 5 [5, 11, 17, 17] rows. Shape sides by inc 1 st at each end of next and every foll 8th row until there are 68 [68, 74, 78, 78] sts. K 6 rows. Cont in stripe and Fair Isle patt and inc on every 8th row from previous inc until there are 82 [82, 88, 92, 92] sts. K 6 rows. RC shows 100 [100, 106, 112, 112] and work measures 35.5 [35.5, 37.5, 40, 40] cm, 14 [14, 14¾, 15¾, 15¾] in.

SHAPE TOP

Cast off 4 sts at beg of next 2 rows and 3 [3, 4, 4, 4] sts at beg of foll 2 rows. Dec 1 st at each end of next and every foll alt row until 44 [44, 48, 52, 52] sts rem. K 1 row. Cont in st st and B only. Dec 1 st at each end of next and every foll alt row until 40 sts rem, K 1 row. Cast off 3 sts at beg of next 8 rows. Cast off rem 16 sts.

WELTS

With wrong side facing and using 3¼ mm needles, pick up 106

[110, 118, 126, 130] sts along lower edge. With right side facing and using MC, K 1 row, dec 20 [20, 24, 28, 28] sts evenly. 86 [90, 94, 98, 102] sts. Cont in stripes of 2 rows A and 2 rows MC, work 8 cm in K 1, P 1 rib. Cast off in rib.

CUFFS

With wrong side facing and using 3¼ mm needles, pick up 58 [58, 64, 68, 68] sts along lower edge. With right side facing and using MC, K 1 row dec 20 [20, 22, 22, 22] sts evenly. 38 [38, 42, 46, 46] sts. Cont in stripes of 2 rows A

and 2 rows MC, work 6 cm in K 1, P 1 rib.
Cast off in rib.

NECKBAND

Join left shoulder seam.

With right side facing, using 3¼ mm needles and B, pick up and K 38 [38, 40, 42, 42] sts across back of neck, 28 sts down left side of front neck, 14 [14, 16, 18, 18] sts across front neck and 28 sts up right side of front neck. 108 [108, 112, 116, 116] sts. Cont in stripes of 2 rows A and 2 rows B, work 9

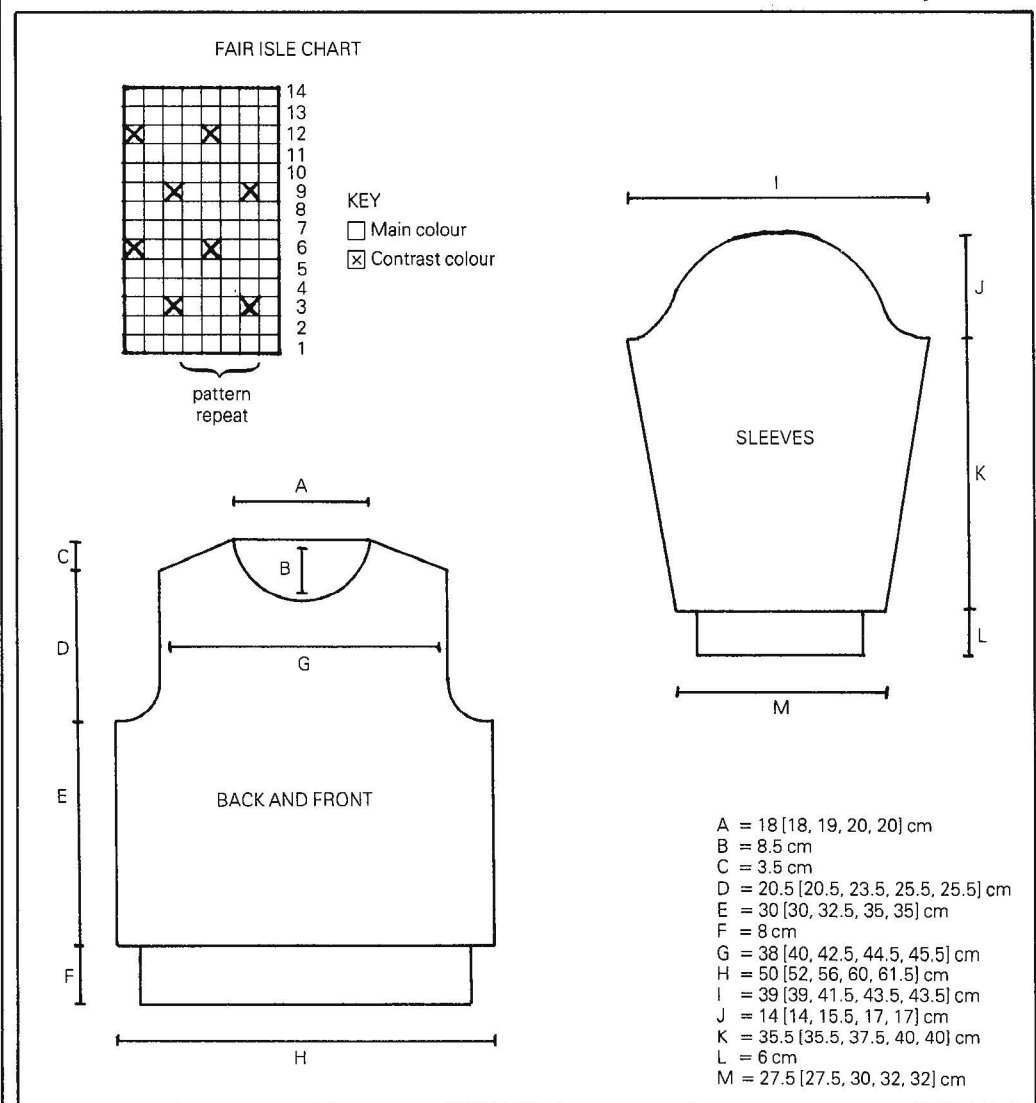
cm in K 1, P 1 rib. Cast off loosely in rib.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on ball band.

MAKING UP

Join right shoulder and neckband seam. Fold neckband in half to wrong side and slip hem loosely in position. Join side and sleeve seams. Set in sleeves.

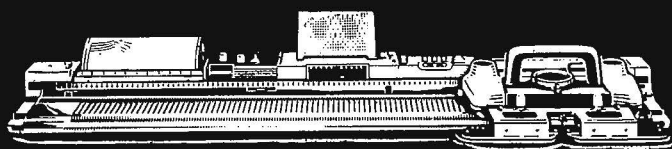


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SPOTLIGHT

ON BLAKELEY WILSON

'We just wanted something we could work on while the children were around,' says Dorna Wilson modestly about the beginnings of their professionally run and successful small business, Blakeley Wilson.

They make buttons, earrings and brooches at the moment – and if that sounds fairly ordinary – that's where you're wrong. Their range of buttons is wide, most attractive and great fun. On the animal front there are jolly mice faces, lovable elephants, wise owls, appealing pandas, exotic fish and lovely, slightly dotty looking sheep. Tiny train engines, ice cream cones, liquorice allsorts and sailing ships also have great appeal for children and adults alike. On the slightly more conventional side are the daisies and the two bow styles – choose from a spotted bow or diamante bow – and round tartan designs. All come in at least two sizes and you can buy the same designs in earrings and brooches.

They make all these by hand, they own a kiln for firing them – no mean achievement as they each have two children, Dorna's are five and six, Vivien Blakeley Glover's, four and six.

Vivien used to be a knitwear designer and worked with Zandra Rhodes. Dorna confesses that she's had no professional background for this creative kind of work, although she's always enjoyed knitting and sewing.

At the beginning they both went to a Manpower Services business course. 'We had to have a business idea before we went on the course so we said "buttons". It was a bit of a joke really.' They found the course

extremely good and set up in business 18 months ago.

'Our first big outlay was buying the mounting cards for the buttons. It wasn't a huge amount of money, compared with the sort of outlay you'd need for other kinds of businesses, but it seemed a lot to us at the time,' says Dorna. 'Anyway we decided if we could cover the cost of the cards we'd go on.'

They came across their first stockist almost by chance, when they went along to their local 3 Suisses wool shop to buy yarn. They showed the manager some of the buttons (the sheep, mice and pandas were among the first) and he was most enthusiastic and thought they were wonderful. They offered to design some to

match a new 3 Suisses yarn . . . and never looked back.

Liberty of London also stock their buttons and, for countrywide stockists, they pack a selection when they go off on their separate family holidays and take them into what look like the kinds of wool shop that would be interested.

They now run an extremely popular mail order side to the business, sending out a clearly laid out catalogue with actual size drawings of all their designs plus an order form. Recently they advertised the mail order side in MKM and were very pleased with the response.

Vivien and Dorna are obviously not a pair to sit back on their laurels, their latest idea is big

chunky necklaces which match the tartan buttons. These are just coming into their stockists.

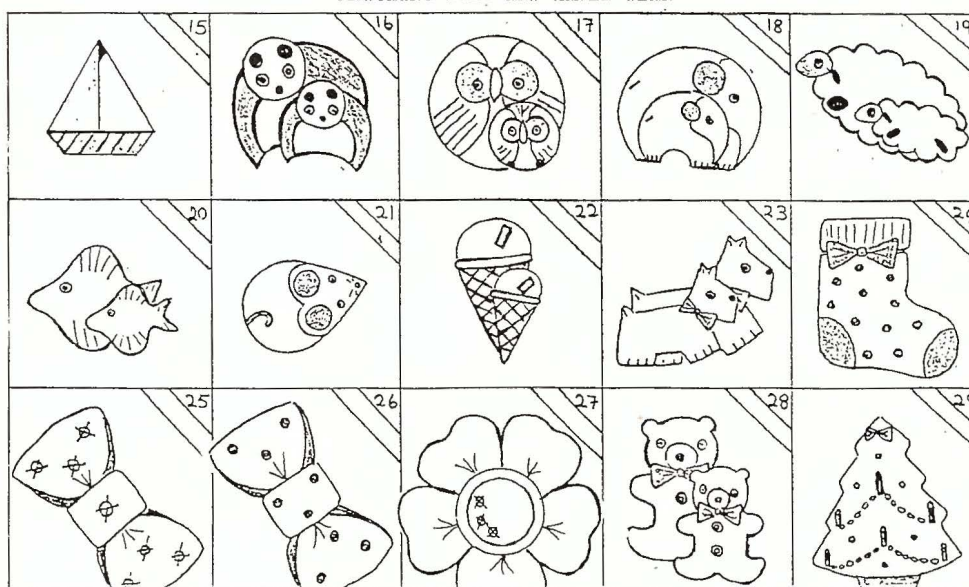
They're also busy designing a jumper, complete with buttons, which they will be selling as a kit, or ready made if they're asked.

They're both delighted with the success of the business – 'We're just amazed really,' adds Dorna – and are full of ideas of what they would like to do in the future.

June Weatherall

If you would like a copy of their catalogue and an order form please send a sae to Blakeley Wilson, 6 Barham Close, Oatlands, Weybridge, Surrey KT13 9PR.

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14 RAGLAN SWEATER



PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines with ribber.

MATERIALS

Denys Brunton Magicolor.
1 x 340g cone in Shade 4BB (MC).

Denys Brunton De-Lux.
1 x 400g cone in Shade DL1 (C).

Magicolor is 100% Acrylic. De-Lux is 100% Acrylic. If you have difficulty obtaining this yarn and would like a list of your local stockists, please write to Denys Brunton Designer Yarns, Moorland Mills, Law Street, Bradford Road, Cleckheaton, West Yorkshire BD19 3QR.

SILVER GAUGE READING

Medium yarns.

MEASUREMENTS

To fit bust 82 [87, 92, 97] cm, 32 [34, 36, 38] in.

Actual size 93 [100, 104, 110] cm, 36 [39½, 41, 43¼] in.

Length to shoulder 63 [64, 65, 66] cm, 24¾ [25¼, 25½, 26] in.
Sleeve seam 44 [45, 46, 47] cm, 17¼ [17¾, 18, 18½] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

29.5 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4

KNITTING NOTES

We used knit side of knitting as right side of garment. When shaping in HP always take yarn round first inside N in HP to prevent a hole forming.

BACK AND FRONT ALIKE

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 140

[150, 156, 164] sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 40 rows. Transfer sts for st st. Set RC at 000. Using MT, K 80 [84, 88, 92] rows. Work measures 30 [31, 32, 33] cm, 11¾ [12¼, 12½, 13] in.

SHAPE RAGLAN ARMHOLES

Place marker at each end. Dec 1 st (2 sts in) at each end of next and every foll 6th row until 100 [110, 116, 124] sts rem. K 5 rows. RC shows 200 [204, 208, 212].

SHAPE NECK

Push 62 [67, 70, 74] Ns at left to HP and cont on rem sts for first side. Dec 1 st (2 sts in) at beg of next row, K 1 row. Push 6 Ns at left to HP, K 2 rows. Push 5 Ns at left to HP, K 2 rows. Push 4 Ns at left to HP. Dec 1 st (2 sts in) at beg of next row, K 1 row. Push 3 Ns at left to HP, K 2 rows. Push 2 Ns at left to HP, K 2 rows. Cast off rem 16 [21, 24, 28] sts.

With carriage at left, push 38 [43, 46, 50] Ns at left from HP to UWP. Finish to correspond with first side. With carriage at right, push rem 64 Ns from HP to UWP. Using WY, K a few rows and release from machine.

SLEEVES

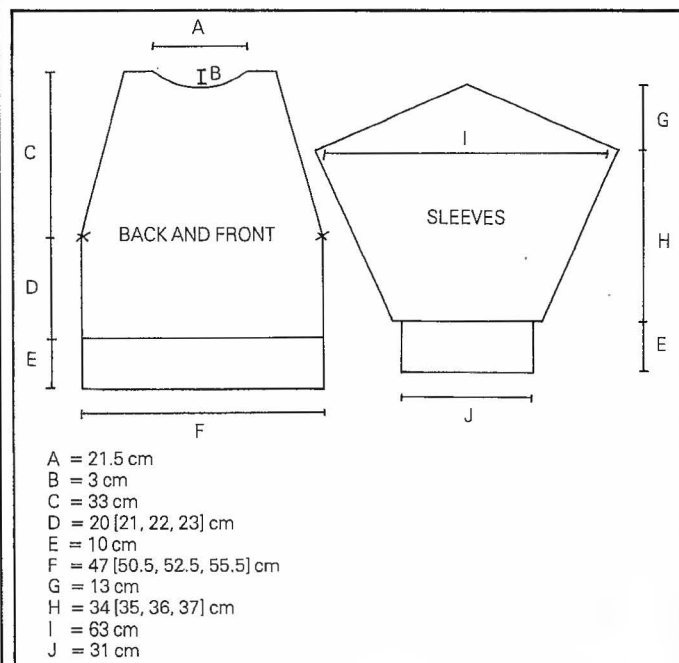
Push 92 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, shape sides by inc 1 st at each end of 5th [7th, 9th, 11th] and every foll 5th row until there are 120 sts, then on every foll alt row until there are 186 sts. K 0 [2, 4, 6] rows. RC shows 136 [140, 144, 148] and work measures 34 [35, 36, 37] cm, 13½ [13¾, 14¼, 14½] in.

SHAPE TOP

Push 3 Ns at opposite end to carriage to HP on next 22 rows and 4 Ns on foll 28 rows. Push 3 Ns at opposite end to carriage to HP on next 2 rows. Break MC. Set carriage to knit sts back to WP. Using MT-1 and C, K 8 rows. Make a hem by placing loops of last row worked in MC on to corresponding Ns. K 1 row. Cast off.

CUFFS

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 70 sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage



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for 1x1 rib knitting. Set RC at 000.
Using MT-4/MT-4, K 40 rows.
Transfer sts for st st. With P side
facing, replace 92 sts from lower
edge of sleeve on to Ns, gathering
evenly. Using MT, K 1 row. Cast
off.

BACK COLLAR

With ribber in position and
carriage at right, set machine for
1x1 rib. Using C, cast on 128 sts
in 1x1 rib. K 5 tubular rows.
Carriage is at right. Set carriage
for 1x1 rib knitting. Set RC at 000.
Using MT-4/MT-4, K 40 rows.
Transfer sts for st st. Do not break
C. Using WY, K a few rows and
release from machine.

Push 64 Ns to WP. With P side
facing replace last row on to Ns
placing, 2 sts tog on to each N.
Using MT and C, K 1 row. Using
WY, K a few rows and release
from machine.

FRONT COLLAR

With ribber in position and
carriage at right, set machine for
1x1 rib. Using WY, cast on 129
sts in 1x1 rib. Using MT/MT, K a
few rows ending with carriage at
right. Set RC at 000. Using
MT-4/MT-4 and C, K 40 rows.
Dec 1 st at each end of every row
until 3 sts rem. Transfer edge sts
on to centre N. Fasten off.
Push 64 Ns to WP. Replace first
row on to Ns placing 2 sts tog on

to each of first 63 Ns and 3 sts tog
on to last N. Using MT and C, K 1
row. Using WY, K a few rows and
release from machine.

TO JOIN BACK COLLAR TO BACK

Push 64 Ns to WP. With K side of
back facing, replace 64 sts on to
Ns behind latches. With K side of
back collar facing, replace 64 sts
on to same Ns in front of latches.
Pull Ns back to knit sts. Using MT
and MC, K 1 row. Cast off loosely.

TO JOIN FRONT COLLAR TO FRONT

Push 64 Ns to WP. With K side of
front facing, replace 64 sts on to
Ns behind latches. With K side of
front collar facing, replace 64 sts
on to same Ns in front of latches.
Pull Ns back to knit sts. Using MT
and MC, K 1 row. Cast off loosely.

PRESSING

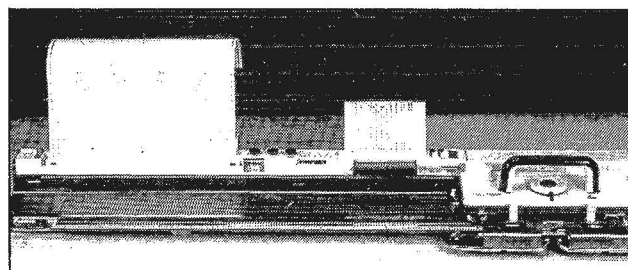
With wrong side facing, pin out all
pieces to measurements given.
Press carefully following instruc-
tions on cone band.

MAKING UP

Join shoulder and collar seams.
Set in sleeves between markers.
Join side and sleeve seams.

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15 STRIPED YOKE SWEATER



PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for
standard gauge machines with
ribber.

MATERIALS

Denys Brunton Magicolor.
1 x 340g cone in Shade 3BA
(MC).
Denys Brunton De-Lux.
1 x 400g cone in Shade DL1 (C).

Magicolor is 100% Acrylic.
De-Lux is 100% Acrylic. If you
have difficulty obtaining this yarn
and would like a list of your local
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MEASUREMENTS

To fit bust 82 [87, 92, 97] cm, 32 [34, 36, 38] in.
Actual size 93 [100, 104, 110] cm, 36½ [39½, 41, 43¼] in.
Length to shoulder 63 [64, 65, 66] cm, 24¾ [25¼, 25½, 26] in.
Sleeve seam 46 [47, 48, 49] cm, 18 [18½, 19, 19¼] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

29.5 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used purl side of knitting as right side of garment.
When shaping in HP always take yarn round first inside N in HP to prevent a hole forming.

BACK

With ribber in position and carriage at right, set machine for 1×1 rib. Using C, cast on 140 [150, 156, 164] sts in 1×1 rib.
* K 5 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-4/MT-4, cont in stripes of 4 rows C and 2 rows MC, K 40 rows. Transfer sts for st st *.
Set RC at 000. Using MT and MC, K 116 [120, 124, 128] rows. Work measures 39 [40, 41, 42] cm, 15¼ [15¾, 16, 16½] in. Place marker at each end **.
K 56 rows.

SHAPE NECK

Push 80 [85, 88, 92] Ns at left to HP and cont on rem sts for first side. K 2 rows. Push 7 Ns at left to HP, K 2 rows. Push 5 Ns at left to HP, K 2 rows. Push 4 Ns at left to HP, K 2 rows. Push 3 Ns at left to

HP, K 2 rows. Push 2 Ns at left to HP, K 2 rows. Push 1 N at left to HP on next and foll 13 alt rows, K 1 row. Cast off rem 25 [30, 33, 37] sts.

With carriage at left, push 60 [65, 68, 72] Ns at left from HP to UWP and finish to correspond with first side reversing shapings by reading right for left. Push rem 90 Ns from HP to UWP. Cast off very loosely.

FRONT

Work as for back to **.

K 36 rows.

SHAPE NECK

Push 80 [85, 88, 92] Ns at left to HP and cont on rem sts for first side. K 2 rows. Push 7 Ns at left to HP, K 2 rows. Push 5 Ns at left to HP, K 2 rows. Push 4 Ns at left to HP, K 2 rows. Push 3 Ns at left to HP, K 2 rows. Push 2 Ns at left to HP, K 2 rows. Push 1 N at left to HP on next and foll 13 alt rows, 25 [30, 33, 37] sts. K 21 rows. Cast off.

With carriage at left, push 60 [65, 68, 72] Ns at left from HP to UWP and finish to correspond with first side reversing shapings by reading right for left. Push rem 90 Ns from HP to UWP. Cast off very loosely.

SLEEVES

With ribber in position and carriage at right, set machine for 1×1 rib. Using C, cast on 70 sts in 1×1 rib. Work as for back from * to *. Set RC at 000. Using MT and MC, shape sides by inc 1 st at each end of every 4th row until there are 142 sts. K 0 [4, 8, 12] rows. RC shows 144 [148, 152, 156] and work measures 46 [47, 48, 49] cm, 18 [18½, 19, 19¼] in. Cast off.

BACK

NECKBAND/YOKE

With ribber in position and carriage at right, set machine for 1×1 rib. Using C, cast on 91 sts in 1×1 rib. Work as for back from * to *. Using MT and C, K 1 row. Using WY, K a few rows and release from machine.

FRONT NECKBAND/YOKE

With ribber in position and carriage at right, set machine for 1×1 rib. Using C, cast on 119 sts in 1×1 rib. Work as for back from * to *. Using MT and C, K 1 row. Using WY, K a few rows and release from machine.

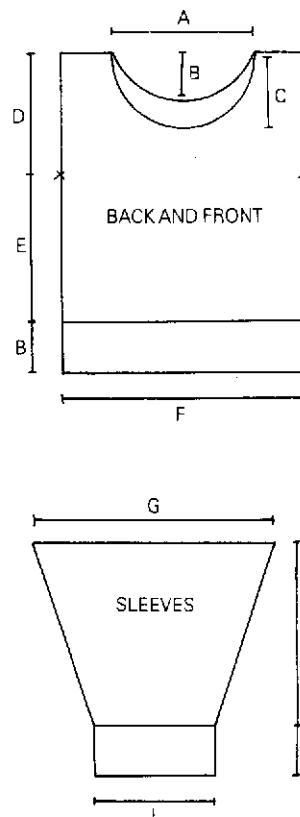
PRESSING

With wrong side facing, pin out all

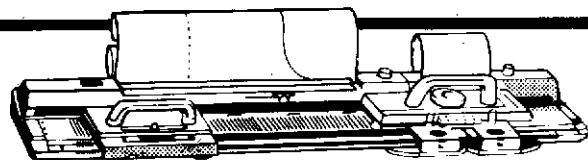
pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join shoulder and neckband/yoke seams. Pin neckband/yoke into position. Unravelling WY as required, backstitch through open loops of last row worked in MC. Set in sleeves between markers. Join side and sleeve seams.



A = 30.5 cm
B = 10 cm
C = 15 cm
D = 24 cm
E = 29 [30, 31, 32] cm
F = 47 [50.5, 52.5, 55.5] cm
G = 48 cm
H = 36 [37, 38, 39] cm
I = 23.5 cm



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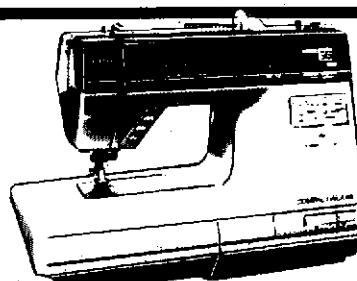
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C CLUB LINE

ABINGDON MACHINE KNITTING CLUB

Belated congratulations – this club celebrated their first birthday last July. At present they have a membership of 60, but would welcome more. As their treasurer, Christine Eccles, says, 'We feel there are still some people in and around Abingdon who are struggling with their machines but don't know about our friendly club'.

They meet at the Preston Road Community centre usually on the last Monday of the month from 7.30pm to 9.30pm. Anyone interested can ring Christine on Abingdon 23664.

On Saturday 5th December they are having an 'Open Afternoon' in the Roysse rooms of the Abbey Hall, Abingdon from 2.30pm to 5.30pm. Machines will be demonstrated, there will be yarns and books for sale and garments on show (and some for sale as well).

IS THERE AN OXFORD CLUB?

Su Baxendale wonders if there is a club in Oxford or, even better, in Kidlington. She has asked around but no one seems to have heard of one. If you can help, please write to us and we'll forward any information to Su.

CLASSES AND DEMONSTRATIONS

Wilfrid Richardson has sent us a list of all the machine knitting classes he teaches in and around Portsmouth. He also holds one-day Saturday schools/workshops on 'Getting to Know Your Knitting Machine and Pattern System' and 'Getting to Know Your Ribbing Attachments'.

Mr Richardson sounds a busy man as he also runs the Portsmouth Toyota Machine Knitting Club and tells us that he is willing to speak/demonstrate for clubs within a reasonable distance of the city.

If you telephone him on Portsmouth 828757 he will be pleased to give you further information on any of the above.

LONGCROFT MACHINE KNITTERS

The club meets at Pauline Wolf's home, 137 Longcroft Lane, Welwyn Garden City, Herts, on the third Monday of every month at 7.30pm. Write, or ring Pauline on Welwyn Garden City 321582, for further details.

NEW BOND KNITTING CLUB

Bond owners in the Wisbech area can get together with other enthusiasts on the second Wednesday of each month at 7.30pm at Castle, Ely Place, Wisbech. Mrs H Ward – on 0945 587963 – will be pleased to hear from anyone wishing to join.

KNIT-'N'-SAVE

Knitters in the Northwich area of Cheshire get together twice a month on the first and third Mondays from 7.05pm to 9.15pm at the Committee Room in the Memorial Hall, Northwich. For more details please contact Mrs Joyce Ward on (0606) 74162.

MILTON KEYNES KNITTING CLUB

Every alternate Friday evening at 7.30pm the members get together at Bradwell Common Meeting Place, Bradwell Common, Milton Keynes. If you would like to know more you can write to their secretary Margaret Dancey, 37 Broadlands, Netherfield, Milton Keynes.

KNITTERS AND NATTERERS

There's an honest name for a club – it tells you just what they get up to! Grimsby is their base and they meet on the second Tuesday of each month at 8pm. The person to ring to find out more is Carol Dodsworth on Grimsby 71174.

IDEAS GALORE KNITTING CLUB

The club meetings are held in St Mary's Catholic Church, High Street, Brierley Hill, West

Midlands between 7.30pm and 9.30pm on alternate Tuesdays. You can telephone Pat Barnes (Stourbridge 393004) or June Wakeman (Lye 5823) for more information.

GREENHILL MACHINE KNITTING CLUB

Anyone in the Herne Bay area who would like to belong to this club can contact club leader Janet McCrae on 0227 373001 or Pat Humphrey on 0227 363150. Their meetings are held at 77 Cornwall Road, Greenhill, Herne Bay on alternate Wednesdays between 7.30pm and 9.30pm.

CHEPSTOW MACHINE KNITTING CLUB

The club meets between 7.00pm and 9.00pm at the Chepstow Leisure Centre, Kingsmark, Chepstow, Gwent. They get together every fortnight and for the exact days contact Mrs P Law on Netherend 636.

CLUB IN NORWICH

There are meetings on two Mondays each month for machine knitters in the Norwich area. They are held in the Acle Wool Shop, Old Road, Acle, Norwich NR13 3QJ. For times and dates you can either write to, or visit, the shop.

OXTED MACHINE KNITTERS

Club leader, Brenda Best, writes, 'Would you please print details of our new club as our problem is, as always in starting something new, making ourselves known. Oxted is a big area and I would think there are a lot of machine knitters out there and in the surrounding villages.'

So, if you're in the area, here are details of the new club. They meet between 8pm and 10pm at the Clark Room, United Reform Church, Bluehouse Lane, Oxted on the first Thursday of each month. You can contact Brenda on (0883) 715021.

BEAUMONT KNITTING GROUP

The club meet between 7pm and 9pm on alternate Tuesday evenings at The Spastics Society, 1 Avondale Way, Pontnewydd, Cwmbran. If you would like further details you can ring the club secretary, Helen Ingram, during the week at The Spastics Society on (06333) 70978.

KNIT 'N' NATTER CLUB

Joan Buckle has written to tell us about this club which meets at her home – 57 Greyfort Crescent, Solihull, West Midlands B92 8DN – on the fourth Wednesday of each month between 7.15 and 9.15pm. If you would like to go along to their meetings you can write to Joan at the address above or ring her on 021 706 7185.

BUSY NEEDLES KNITTING CLUB

The club meet every two weeks on a Wednesday evening between 7.30pm and 9.30pm at Bridley Moor High School, Bridley Moor Road, Redditch, in Worcestershire. If you would like to know more you can contact Pat Green on Redditch 60376 or Mary Rowley, Redditch 69840.

CARTERTON MACHINE KNITTERS CLUB

Club organiser Margaret Linford has written to tell us: 'We started the club by inviting knitters to bring out all their machines from under the bed, up in the loft or in the garage. We had a few ancient models at first but now most of our members have traded in their old ones for newer models. They are getting quite expert with the help of MKM. We have about 20 members and at our meetings someone comes along with a variety of yarns which members can purchase.'

The club meets on alternate Wednesdays from 7pm to 9.30pm at the RAF Community Centre, Carterton, Oxon. You can telephone Margaret on (0993) 841778 for further details.

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Don't miss next month's issue for full details and money-saving ticket coupon.

NEEDED: DEMONSTRATORS IN BOLTON

Kathleen Humphries and Sylvia Smith have run the Horwich Machine Knitting Club for two years. They now have 54 members and meet on the first Tuesday of each month.

Their problem is finding demonstrators living in, or willing to travel to, the area. Kathleen says she has written over 50 letters, but with no luck so far. So, if you know of any demonstrators, or are one yourself, Kathleen and Sylvia would be very pleased to hear from you. Their address is 66 Alexander Road, Lostock, Bolton, Lancs BL6 4BB, tel: Bolton 691437.

ST NEOTS CLUB

Mrs Fuller on Huntingdon 214393 is the person to contact if you would like to know more about this club. They meet on the last Monday of every month at the Priory Centre, St Neots, Cambs.

COMPETITION RESULT

This month, we're pleased to bring you the result of our September competition. The fabulous first prize of £200 worth of Denys Brunton yarn is on its way to:- Mrs R M Morgan, 51 Glanhwy Street, Tredegar, Gwent NP2 4AN.

Many congratulations, Mrs Morgan, for solving the puzzle correctly.

The winning line was PATTERN FOR SUCCESS.

Wighttime

CLUBLINE DIRECTORY

To:- The Editor, Machine Knitting Monthly, FREEPOST 623, Maidenhead, Berkshire SL6 8YZ

Please add the following details to the Clubline Directory.

Name of club

Full address of club meetings

Monthly date(s) of meetings

Time of meetings

Club leader or secretary's full name and address

Telephone number

Please insert our entry under the following place name

Please include only one entry on this form and print the details on plain paper if you don't want to cut your magazine.

Our knitter on the spot, Gill Proudfoot, reports 'Several of us machine knitters on the Isle of Wight have been fortunate enough to be asked to attend craft fairs and shows around the Island.

At the Gourmet Festival we had an area in the main craft marquee which faced the show ring and was alongside the cider stall. My friend Margaret and I took along two machines, a standard gauge and a chunky. We also took several garments to 'dress' the stall as well as cones of yarn and books and magazines for people to browse through. We have a large sign advertising 'Isle of Wight Machine Knitting Clubs' and we promote the clubs along with the actual knitting.

We also had another open-air stall in the commercial area where another friend was selling machine knitted garments of all descriptions. This was also in a

very good position and created much interest.

It was a magnificent day and hundreds of people were there. We met many who said, "Oh, I've got a knitting machine but it's under the bed/on top of the wardrobe/in the attic". We told them that the best thing to do was to get it out, dust it off and go along to one of the many clubs on the Island to meet someone who would be able to help them.

We also had great interest shown in the garments on display and received compliments and, what is more important, orders for sweaters and suits.

Attending a craft fair is a very useful way of promoting your wares and showing people what modern knitting machines can do. It is also interesting to see all the other crafts - it makes you wish there were more hours in the day to try these out.'

TALKING TOYOTA

THE LEARNING CURVE

They say a little learning can be a dangerous thing. Probably they are right, but a little learning on the Toyota brings me enormous pleasure and makes me wonder why I was so nervous at the beginning. Can it be the same person writing that? The hand-knitter who was so sure that she would drop stitches before she could even cast on? I've come quite a long way since then and I hope that readers who started at about the same time as I did have learned as rapidly, maybe even faster because they may not have been as accident prone as I was.

TENSION AND OTHER STRESSES

I wonder if, like me, when you started, you found it hard to decide which tension to use for which yarn? No, on second thoughts, you possibly got on with the instructions and used the tension suggestions until you got it exactly right – well I trust you got it exactly right or you may have ended up with some strange sizes of garments. I used to look at the pages where the manual and tuition book said "this type of yarn is best at tension so-and-so"

and ponder upon whether my yarn was medium 4 ply, fine 4 ply or hairy 4 ply. There ain't no such thing as standard yarn is there? So I played around a lot with tension samples until I got a fabric I liked. It may hark back to a hand-knitting attitude, but the tension I liked best was a lot looser than most machine knit patterns. Indeed, for the very first garment I made in 4 ply, the tension I used was 26 sts to 10 cm 4 in, using MT+7 which most people would think of as too loose.

While I'm in the mood for thought I reflect that before I came to machine knitting one of the things I had against it was that the fabric could so often be what is known in the trade as "boardy". This means, in exaggerated terms, "it looks as though it could stand up on its own". Not a very attractive prospect but you may have seen garments like this yourself. Not only was I 'anti' this prospect but, had it been suggested that stiff looking articles like that would be expected of me, I would probably have resigned before I began. It was a desire to produce soft flowing fabrics that put me on the straight and narrow path to conquering the machine.

Just as, when I have a pair of knitting needles in my hands I

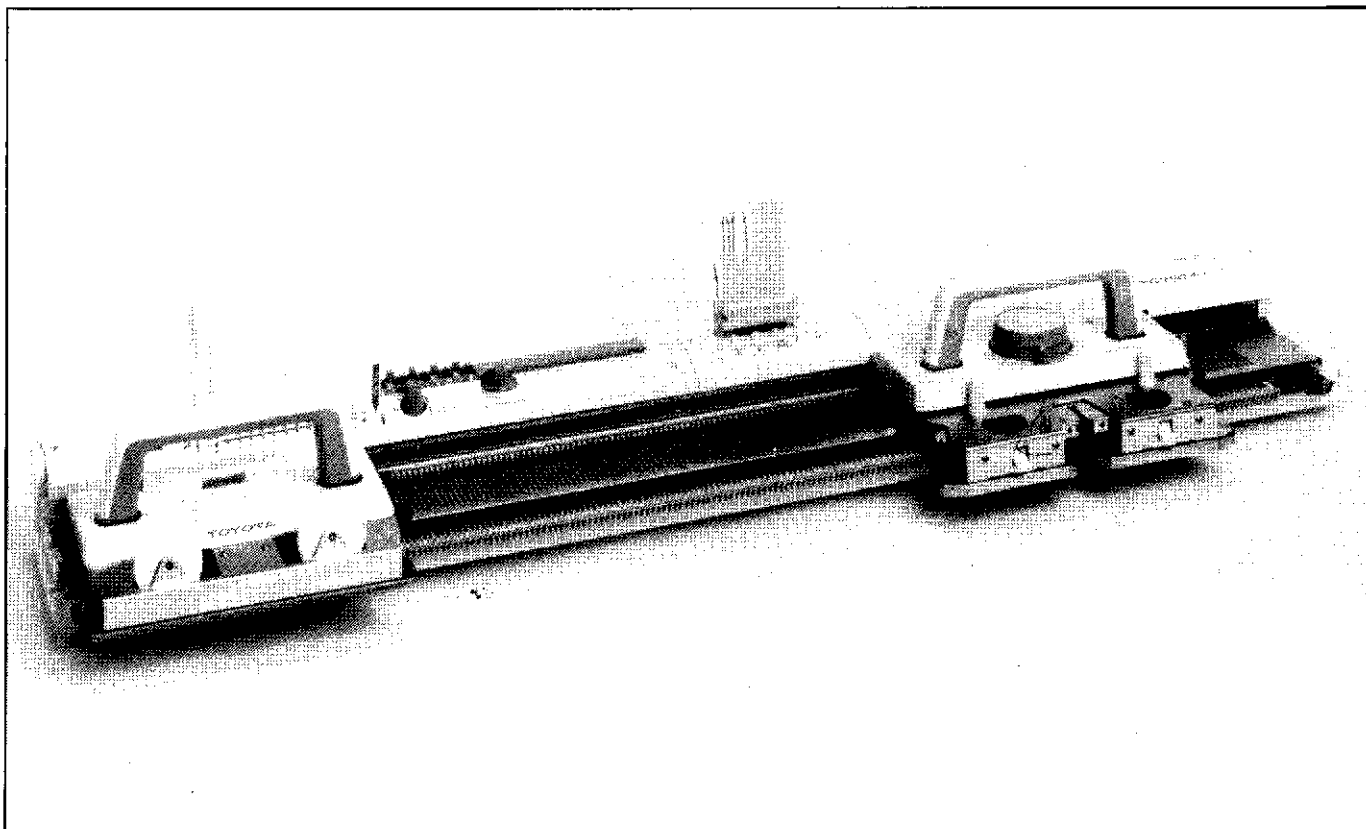
know that I can, by altering yarn or needle size and pattern, produce exactly the feel and line of garment I have visualised, now I sense that I must have the same power over those gleaming needles set out before me.

That is why, although I leave myself open to suggestions from those more experienced than myself when I first receive yarns to try out, after having used the accepted tensions, I cannot help opening up and trying out the same yarn at looser tensions. Once I handle the fabric at a different tension a whole new horizon of garments is suggested to me. Similarly, when I touch fabric in material departments, the texture of the cloth seems to tell me the type of garment it should be used for. On the whole I like loosish tensions for soft sweaters, the blouson look etc., and keep the tighter tensions for a more tailored look. It is all a matter of opinion and that is just as well, it means that you have the choice of many design, and those of you who like to make things at neater tighter tensions can do so while others can go for a more flowing look.

It is exciting to play about with tension sampling when you have time. There are so many different types of yarn now. One thing to

notice though, especially if you get struck by loose tensions as I do – some of these may not have enough "guts" to suit a whole garment. Where I use the word flowing you might have to substitute floppy, not a very attractive look. It is a question of knowing where to stop, there does come a point where it is obvious that the resulting material is just too feeble to be of use. There is no harm in using such a fabric as an over garment, say a vest top over a shirt, but do ask yourself how it will bear up to washing.

Last month I mentioned pressing samples; it is vital to do this. If you are reckoning to press the garment when it is finished, you might as well press a sample of it before you begin, and if you are working a loose tension the work may crease more easily than a normal tension. In this case pressing would be important. It's a funny thing, but pressing can make or break a very loose tension piece. Sometimes, pressing will make the fabric even more flowing and you can pick it up off the pressing table and find it floats about in the very way you would wish for your finished garment. On the other hand you could pick up the limpest piece of knitting you have ever seen and



realise it's one for the waste box.

When you come to do tension samples for hand-knitting it is quite important to be at ease and to knit the sample comfortably, so that it will be evenly knitted and at a rate that you will find normal to knit when you come to work the actual garment. Now you will understand that there can be factors in knitting by hand that can affect the knitting; how you sit; if you are watching television (and it's rivetting, you know, K 1, stop and wait for the car to blow up, P 1); rushing back breathless after answering the phone etc., but you may think that in handling a machine, there cannot be any of these distracting things to affect the sample. On the contrary, there are quite a few. Telephone answering for example; if you leave your sample on the machine you might become agitated whilst you are at the phone and as you start to knit again you may work in a jerky rhythm. Any interruption of this nature can mean a break showing in the knitting.

Even having just 70 sts for a sample makes pushing the carriage to and fro a fairly rapid movement. While most of us knit too fast, for a sample that isn't so bad if we can keep up the same speed all the time. However, even the most enthusiastic of us may feel the need to slow down after a bit and this may also show up on the sample. It doesn't make much, if any, difference to the tension measurement but it might serve to show us, if we can see this unevenness in the sample, that we are knitting in a stressful manner.

Another cause of stress for the machine knitter is trying to finish a section of the knitting before we call it a day, or break off for some other reason. I couldn't agree more that it is really frustrating to have to stop and leave work hanging on the machine. In fact it's better to remove it if there is a possibility that it would have to remain a long time because this could distort the finished measurements. There is no answer to this. Certainly knitting like a crazy thing doesn't make for very good knitting and is probably very bad for the nerves - I mean, you can't win, you either get a nervous breakdown trying to speed to a close or you end up biting your nails because you had to take the work off the machine unfinished.

Another cliff-hanger is "will the cone run out before I get to the end? This means that you are

using one head to concentrate on the knitting and the other to keep an eye on the cone which is almost out of sight, on the floor the other side of the machine table (that conjures up a pretty sight doesn't it, the two heads I mean). I recall one knitter saying to me that when she thought she was near the end of a ball or near the end of a hand knitting row, it made her knit extra fast in the hope that if she reached the end of the row first there would be enough!

Sounds silly, doesn't it, but I knew what she meant. If you think you are going to get to the end of a cone before you come to the end of a knitted section there could be a temptation to knit at great speed to beat it. The thing that holds me back from that is the sure knowledge that if the yarn ends before I reach the end of a row, sure as God made little green apples those stitches will fly off the needles and olé (and other expletives) the knitting is lying at my feet, not in my lap.

One thing I have noticed about my machine, and I'm sure it's a common discovery, is that it does get fluffy. Surprise, surprise. Not only does it get a good layer of fluff from the yarn I'm using but it seems to attract dust too. To this end it has its own pretty blue sheet which drapes over it entirely when not in use, especially as it is still in the sitting room. It was draped in this mystical way when the family came recently. "What's under there?", asked my four year old grandson. I replied that it was my knitting machine. "Is it dead?" he asked. It was quite a sensible question. After all it was draped like a coffin. I had to ask how he came to know about such things and apparently he had noticed draped coffins after the recent ferry tragedy on TV news. Trying hard not to laugh, I uncovered the machine and showed him that it wasn't dead, merely resting.

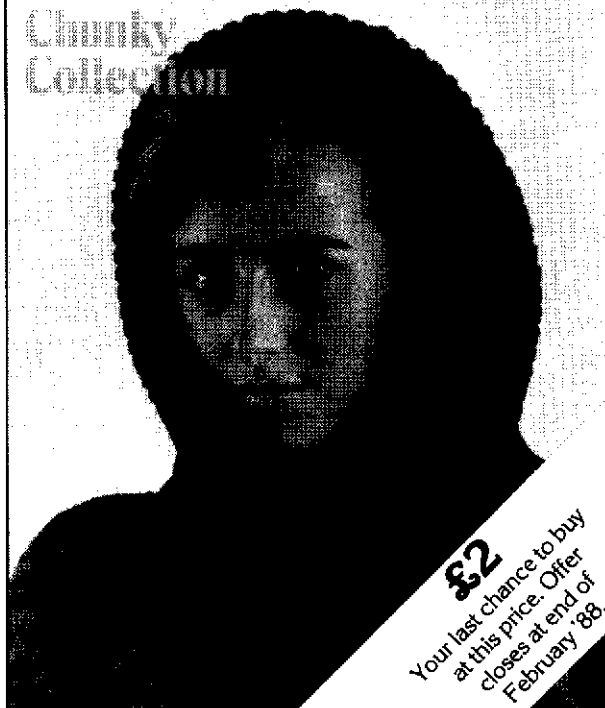
There is not enough time now to knit the whole of the back of a jacket, so how shall I fill in the last twenty minutes of today's work? I know, I'll work a tension sample for some new yarn I have. I think I can manage that without a nervous breakdown!

Shelagh Hollingworth



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To Machine Knitting Monthly, P.O. Box 172, Maidenhead, Berkshire SL6 8XH.
Please send me . . . copy(ies) of the *Brother Chunky Collection*.

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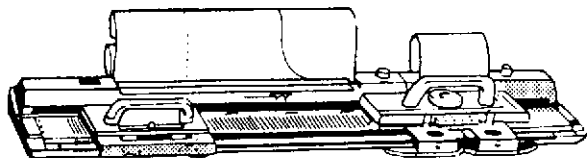
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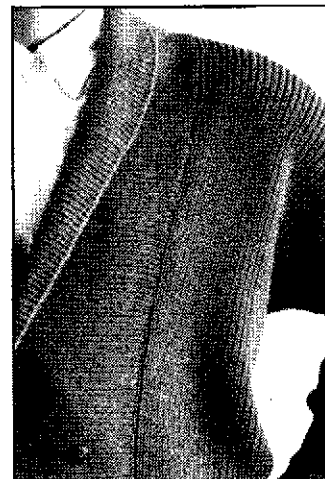
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16 FISHERMAN'S RIB JACKETS



PATTERN RATING

*** For fairly experienced knitters.

MACHINES

This pattern is suitable for standard gauge machines, with ribber.

MATERIALS

Forsell Pure Wool 4 Ply.
2 [2, 2, 2] x 500g cones in Rosewood (hers) or Paprika (his).
6 buttons.
1 press stud.
3 1/4 mm crochet hook.

Forsell 4 ply is 100% Pure New Wool. If you have difficulty obtaining this yarn and would like a list of your local stockists, please write to T. Forsell & Son Ltd., Blaby Road, South Wigston, Leicester.

SILVER GAUGE READING

Medium yarn.

MEASUREMENTS

To fit bust or chest 71-76 [82-87, 92-97, 102-107] cm, 28-30 [32-34, 36-38, 40-42] in.
Actual size 90 [101, 111, 117] cm, 35 1/2 [39 3/4, 43 3/4, 46] in.
Length to back neck 61 [64, 66, 69] cm, 24 [25 1/4, 26, 27 1/4] in.
Sleeve seam 43 [45, 47, 49] cm, 17 [17 3/4, 18 1/2, 19 1/4] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

33 stitches and 60 rows to 10 cm, 4 in measured over English rib/half Fisherman's rib (tension dial setting approximately 6 on both beds).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used ribber side of knitting as right side of garment. Tuck on main bed.

BACK

With ribber in position and carriage at right, set machine for 1x1 rib. Using MY, cast on 151 [169, 185, 195] sts in 1x1 rib (note that the N at each end is on ribber).

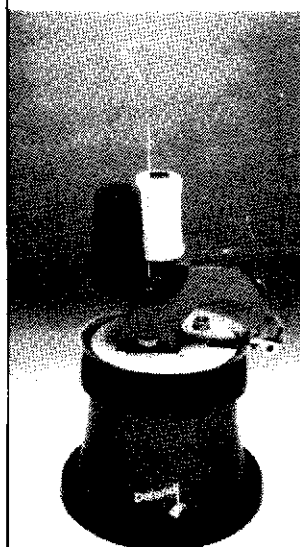
* K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-1/MT-1, K 30 rows. Set carriage for English rib/half Fisherman's rib. Set RC at 000 *. Using MT/MT, K 180 [192, 198, 210] rows. Work measures 37 [39, 40, 42] cm, 14 1/2 [15 1/4, 15 3/4, 16 1/2] in. Place marker at each end. K 144 [150, 156, 162] rows. RC shows 324 [342, 354, 372] and work measures 61 [64, 66, 69] cm, 24 [25 1/4, 26, 27 1/4] in. Transfer sts for st st. Using MT+1, K 1 row. Counting from both edges, place a marker between sts 51 and 52 [61 and 62, 65 and 66, 67 and 68]. Using WY, K a few rows and release from machine.

RIGHT FRONT

With ribber in position and carriage at right, set machine for 1x1 rib. Using MY, cast on 51 [61, 65, 67] sts in 1x1 rib (note that the N at each end is on ribber). Work as for back from * to *. Using MT/MT, K 180 [192, 198, 210] rows. Work measures 37 [39, 40, 42] cm, 14 1/2 [15 1/4, 15 3/4, 16 1/2] in. Place marker at left edge (right edge on left front). K 144 [150, 156, 162] rows. RC shows 324 [342, 354, 372] and work

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measures 61 [64, 66, 69] cm, 24 [25¼, 26, 27¼] in. Transfer sts for st st. Using MT+1, K 1 row. With wrong side of back facing, replace 51 [61, 65, 67] sts below WY at left edge (right edge on left front) on to same Ns. Using MT+4, K 1 row. Cast off using a latch tool.

LEFT FRONT

Work as for right front noting alterations.

SLEEVES

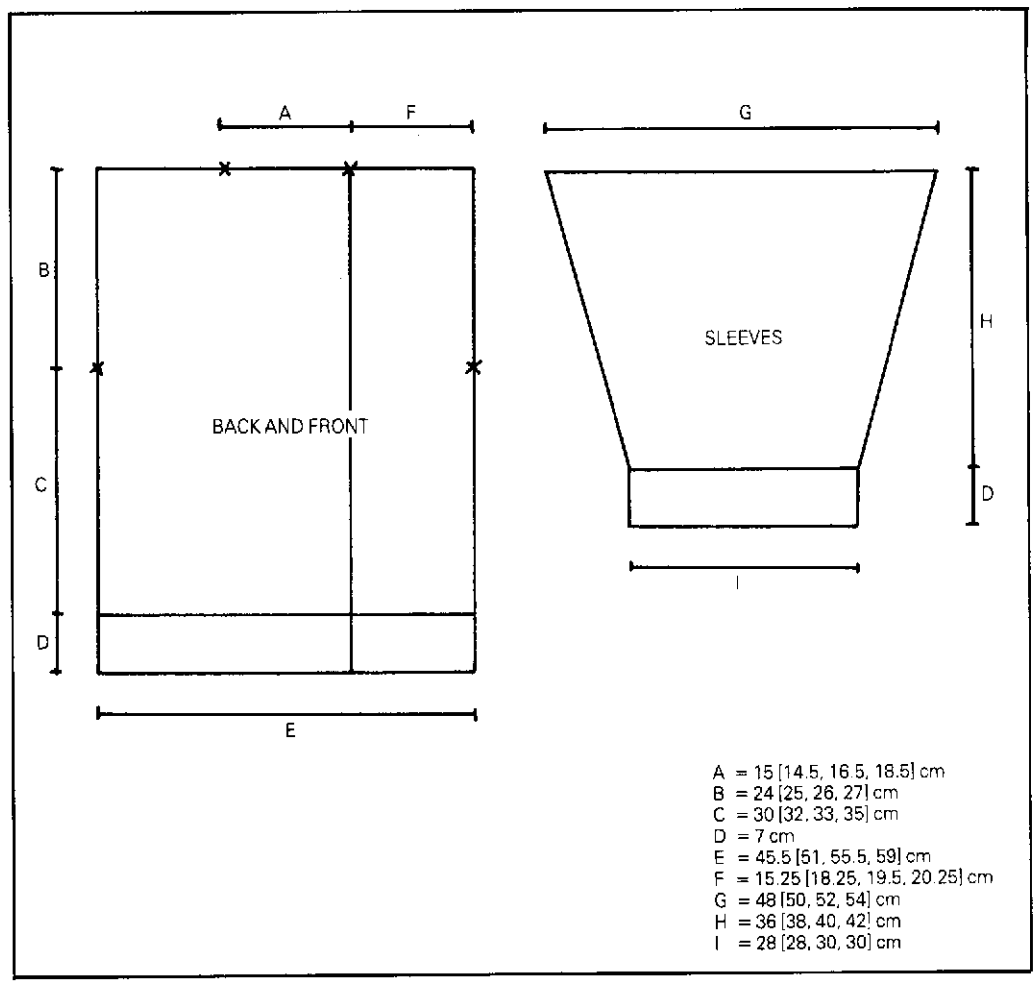
With ribber in position and carriage at right, set machine for 1×1 rib. Using MY, cast on 93 [93, 99, 99] sts in 1×1 rib (note that the N at each end is on ribber). Work as for back from * to *. Using MT/MT, K 6 rows. Shape sides by inc 1 st at each end of the next and every foll 6th row until there are 159 [165, 173, 179] sts. K 17 [11, 17, 11] rows. RC shows 216 [228, 240, 252] and work measures 43 [45, 47, 49] cm, 17 [17¾, 18½, 19¼] in. Transfer sts for st st. Using MT+1, K 1 row. With wrong side of back and front facing, pick up 159 [165, 173, 179] sts between markers and place on to Ns. Using MT+4, K 1 row. Cast off using a latch tool.

FRONT BAND

Place markers at front edge approximately 46 [48, 50, 53] cm above lower edge. The band is knitted in three sections.

BUTTONHOLE BAND

With ribber in position and carriage at right, set machine for 1×1 rib. Using MY, cast on 187 [189, 191, 195] sts in 1×1 rib (note that the N at each end is on ribber). K 5 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT/MT, K 20 rows. Counting from right edge for his and left edge for her jacket, transfer the 9th [9th, 11th, 11th], 24th [24th, 27th, 27th] and 39th [39th, 43rd, 43rd] sts on each bed to their adjacent Ns on opposite bed. Leave empty Ns in WP. K 30 rows. Make buttonholes over same Ns as before. K 20 rows. Transfer sts for st st. Using MT+1, K 1 row *. With wrong side of front facing, pick up 187 [189, 191, 195] sts along front edge from lower edge



to marker and place on to Ns. Using MT+4, K 1 row. Cast off using a latch tool.

BUTTON BAND

Work as for buttonhole band omitting buttonholes.

NECKBAND

Work as for buttonhole band to * omitting buttonholes. With wrong side facing, pick up 69 [71, 68, 67] sts along right front edge from marker to shoulder, 49 [47, 55, 61] sts across back neck and 69 [71, 68, 67] sts along front edge from shoulder to marker and place on to Ns. Using MT+4, K 1 row. Cast off using a latch tool.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following spinner's instructions.

MAKING UP

Join front band seams using a mattress stitch, the inside half of band having the seam on the inside and the outer half of band having the seam on the outside. Steam bands lightly to correct measurement. Work 1 row of DC along lower edge of bands. Join side and sleeve seams. Sew on buttons. Sew a press stud in line with top row of buttons.

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DEAR ANNE...

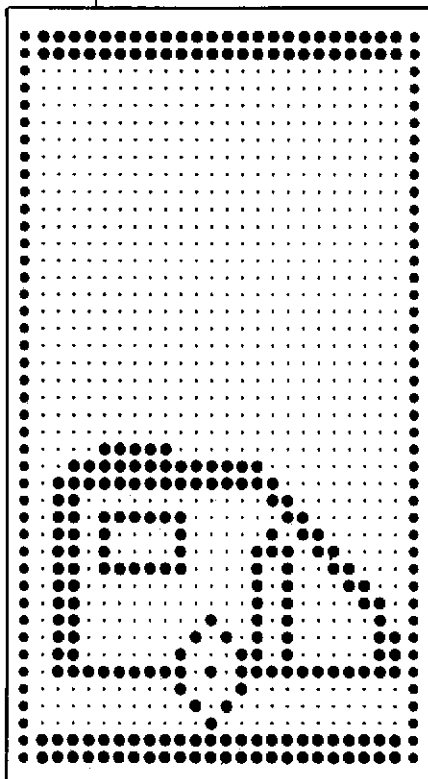
Dear Anne

In the September issue of the magazine one of your readers asked where she could find a pattern of a caravan.

My family and I are also members of the Caravan Club and so I designed a caravan pattern which has proved very popular. I enclose a copy of it which you may publish if you think it will be of use to anyone looking for this type of design.

Mrs J Crisp
Murrayfield, Prestbury,
Cheshire

Many thanks, Mrs Crisp, we're very pleased to publish your design and are sure many readers will be delighted. It could be very interesting for you next summer spotting your design at Caravan Club meetings!



Dear Anne

After reading Joan Lafferty's article in the September issue of the magazine, I feel I must put pen to paper and point out to her that there is another machine with an attachment which transfers main bed 1x1 rib to ribber.

The Singer 600 and 2310 machines' transfer carriages will transfer 1x1 rib from main bed to front bed. Place it on the left of the bed with the arrow at the back, put the machine in 1/4 pitch position and move from left to right. This carriage comes with the machine at no extra cost. There is also a garter carriage to purchase separately which

transfers one or all stitches from back (main) bed to front bed.

June Hope
Swinton, Mexborough

Dear Anne

A plea from the heart. Please why can't some clever manufacturer market a small, easy to operate linker for sewing up? There are many of us who cannot afford, or haven't the space for, a big heavy circular one. There seems to be a gap in the market.

I have a rather old, but much beloved, Bellinky which is absolutely ideal for sewing up the many children's items I knit, as well as adult size knitwear. It is light and easy to use and doesn't take up much space – ideal I would have thought for many home knitters. Come on, you manufacturers!

PS – can anyone suggest where I could get spare needles for the Bellinky as mine won't last for ever.

Kate Stock
Buckley, Clwyd

Dear Anne

I recently purchased a power unit for my Knitmaster 560 electronic knitting machine. This is super and saves my arms such a lot of work. However, I was dismayed to find that, when I wanted to use the patterning system and had to plug the curl cord in, it snagged on the motor's count down mechanism and also the quick release arm.

After giving the problem some consideration I have found that the answer is to cover the bottom half of the curl cord with about 14 inches of water pipe insulation – the kind used for lagging – and also a 6 inch strip on the underside of the cam box handle where the power unit clamps on. Then I bring the curl cord out and under the handle before plugging it in. This works quite well and is easily removed when not required.

If anyone else has another solution to this problem I should be very interested, although I think it would be difficult to find a simpler way around it – so maybe the solution will be of help to others.

Kathleen Ash
Plympton, Plymouth

Thank you, Kathleen, for passing on your tip. It will be interesting to see if anyone else does have another solution.

Dear Anne

I was given a Brother KM830 and ribber as a present in April 1986. I thought I'd be able to teach

myself to use it with the help of the instruction books – alas, no.

It was in November 1986 when I enrolled in the Metropolitan School of Machine Knitting (they advertised on page 79 of your October issue). This is a correspondence course which can, therefore, be done in a more leisurely manner – they allow two years to complete the course. I got on so quickly and had to do so few re-knits that, when I found out I was to have a baby in December, I made up my mind I must finish the course by November 1987.

I have just finished my last sample and am now awaiting the results of the last lesson. If all goes well I shall then receive my diploma. All my marks have been between A and B – which I thought was great, having never had a machine before and not being able to knit by hand.

I can now start knitting for my baby – not the usual things like jackets and bonnets though. I have knitted a pram quilt and am about to start a cot quilt – making it up as I go along, not using a pattern.

I would highly recommend the above school. They are very helpful if the sample just will not knit. They are also very quick to mark and return the work. I think the course was well worth the money.

Sharon Ince
Bedford

It's good to hear such a success story. Thank you for writing and telling us.

Dear Anne

A light-hearted note! I wonder if other readers have any 'special' things they do (or else avoid doing) to help procure knitting success. I have a few.

Starting a garment on a Friday or a Sunday usually produces problems with the sizing. When returning the row counter to zero, if it should go back one notch too far, and show the nine, then watch out for knots in the yarn! The extremely useful and treasured 7-prong transfer tool seems to invent new styles altogether if I so much as dare to use its single prong end. Really way-out styles they are too, like two left fronts and three sleeves.

Margaret Harris
Okehampton, Devon

I'm sure you're not the only one. Your letter will probably spark off lots of weird and wonderful variations from others readers. So... watch this space!

Dear Anne

As a relatively new (one year) but enthusiastic 'machinittomaniac' I feel that I am now qualified, having a cupboard-full of at least forty cones and a large storage box full of magazines, to write to my favourite mag with an idea or two.

I read all the time that knitters often like to use balls of wool,

either left over from handknitting days or from their local wool shop, but hate rewinding them. I have seen all sorts of ideas – using a box with a hole drilled in it, or a large sweet jar – but nobody seems to have thought of the obvious solution, a product specifically designed for the purpose.

I have a large plastic ball-of-wool shaped container which screws together in two halves. It has a hole at the top and a string attached. I bought it from a mail order knitting supplies company, Falcon, by post back in my hand-knitting days. I put my ball of wool inside, screw it together and hang it on the back of my machine. For those of you with a Jones + Knitleader, I find the bottom ring which takes the graph sheet is ideal for this purpose.

Another idea I had which others may find useful came to me recently when I was pondering what to do with a cone of nobbly random knit cotton. Having tried it on both my machines I found it produced a nice fabric when used on my chunky at a high tension, plain stocking stitch, but what to make with it?

I fancied a long baggy sleeveless top to go with trousers, but as it was late summer it would probably only be worn a couple of weeks, then moulder in the cupboard till next spring. Answer – I knitted a low-necked jumper with sleeves, but these without shaping. I sewed the back and front together and edged the resulting cap sleeves with two rows of double crochet for my summer top. When the colder weather came, I undid the crochet, then attached the sleeves, again with double crochet. A very useful two-in-one.

Tricia Hill
Bexley, Kent

Dear Anne

Shelagh Hollingworth, in her article in the October issue, asked how she could keep her tools handy by her machine. I have found that a plastic container meant for several toothbrushes is ideal.

The tools fit into the separate 'toothbrush' holes around the edge and bodkins, sewing needles, as well as the casting on cord (wound onto a thin reel) fit into the centre 'toothpaste' hole. I find this form of storage very useful and it takes up very little room on the knitting table.

Mrs M Mather
Leigh, Lancashire

Very good idea, Shelagh sends her thanks.

Dear Anne

Please can anyone help me find any intarsia or punchcard patterns of parrots?

Pam Anderson
Gt Bookham, Surrey

Any ideas? If so, please send

them to me and I'll pass them on to Pam.

Dear Anne

Why, oh why is it that when one goes into a knitting machine shop the staff will not give you a proper demonstration on their machines? They will tell you a little about it, and even run the carriage back and forth (twice if you're lucky), but that is as far as it goes. They then go on to say that if you buy the machine, they will give free tuition.

You would not buy a TV or sewing machine without having a proper demonstration, so why are knitting machine shops so reluctant to pass on a little more information? I have been to five shops in West Sussex and not one has let me try a machine.

I shall go on looking until I find a shop which will give me a proper demonstration. I will not be bullied into buying one with promises of free tuition afterwards.

Mrs J Skipper
East Preston, W. Sussex

Dear Anne

Here are two ideas I find very useful. I haven't a lot of room to move my machine – a Brother 830 – about in. I found that getting to the cones of wool behind it is not easy, especially when the extension rails are on.

Some time ago I bought a long 'reacher' that I used for getting things off the top shelf of my kitchen cupboard. This now sits with the cast off cones and is in constant use. Being short it saves me leaning over the machine and getting caught in the needles. Devices like this are sold in chemists for the use of the disabled.

The second idea: I bought a student's swivel chair in a DIY shop for £19.99. Because it is on castors I can not only move around on it, but it also runs from side to side, very useful when casting off.

Finally a question – is there a video for the Brother 830 series plus ribber? The only one I have seen advertised costs £49.50. As I work it is not always easy to fix up tutorials. It would be much easier if I could watch a video in the evenings and sort out a few problems.

Joyce Holleyman
Worcester Park, Surrey

STOP PRESS

Do you run a knitting club in Wales or the West of England?

Would your club like to take part in the 1st Welsh Knitting Fayre from 17th-20th March 1988 free of charge?

Send us details of your club, together with your name and address and we'll drop you a line with full information.

Please include a daytime telephone number, if possible.

#19

Dear Anne

Like Brenda, whose letter appeared in your column recently, I also have a husband who spends all his spare time diving. I have just completed a sweater for him with a scuba diver on it. I also knitted a sideways one for me and on the back part I elongated the pattern – it turned out super.

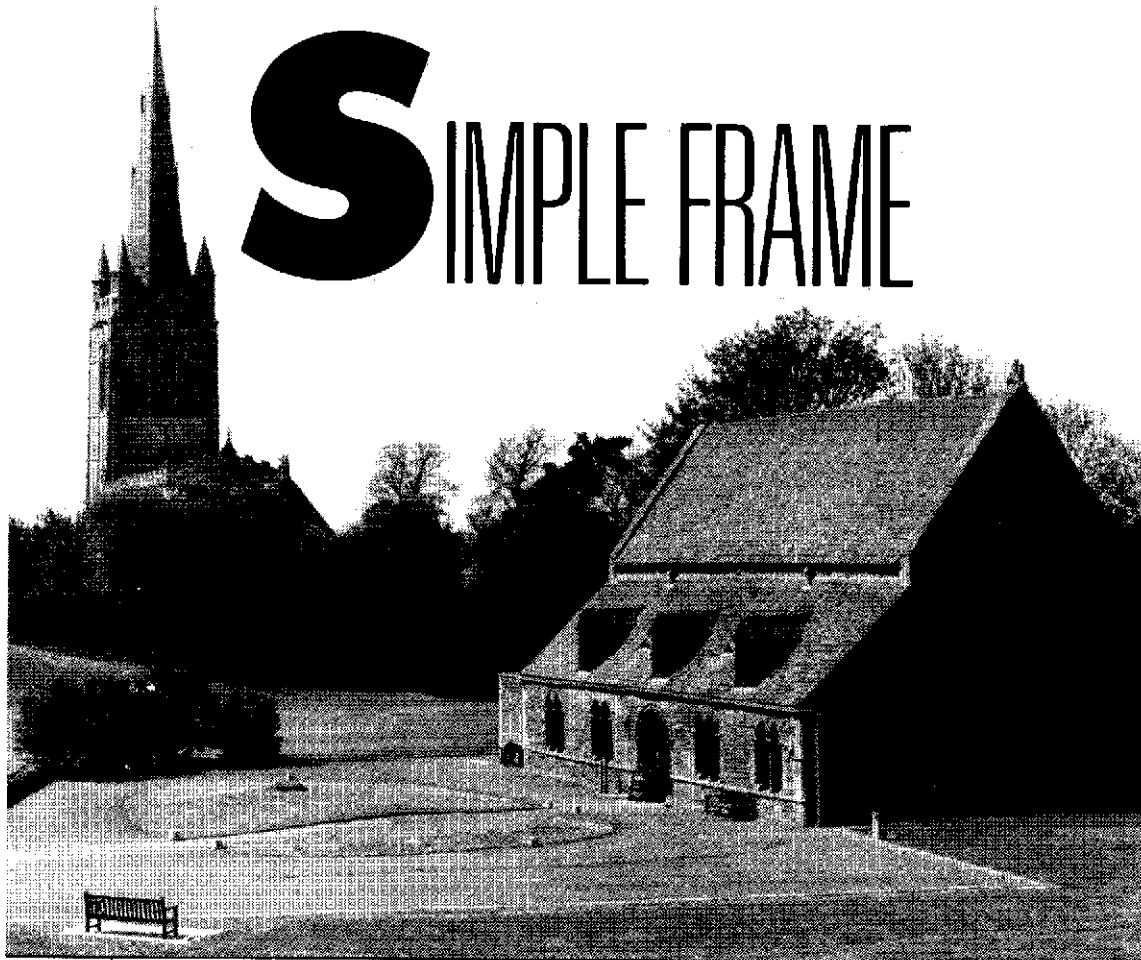
I enclose the 24 stitch punchcard I used on my Jones/Brother 360. Please tell Brenda to write to me if I can give her any help with the design. As we go to Scotland quite a lot, maybe we could meet one day. Happy knitting.

Julie Carroll
Fleetwood, Lancs

Thank you for responding to Brenda's request, Julie. We're printing your pattern for other readers with a scuba diving enthusiast among their families or friends.

Your letters are always welcome but should not be duplicated to or copied from other publications. We pay £5 for all letters published. The Editor reserves the right to shorten or modify any letter submitted. You should write to Machine Knitting Monthly, P.O. Box 172, Maidenhead, Berkshire SL6 8XH. Please print your name and address clearly.

SIMPLE FRAME



COURSES

During 1987, Frame Knitting ran some very successful half day

courses and have received requests to organise more. They've now decided to run them in Oakham on the first day of every month, except when that

day falls on a Sunday or a Bank Holiday. The courses last half a day and will normally cover familiarisation with basic techniques. However, if there's sufficient interest, Frame Knitting will run more advanced sessions. You must book at least one week in advance.

Frame Knitting have found that many people use the courses as an opportunity to share experiences with other owners, so they think there should be at least two participants. With larger numbers, they will divide the classes with more tutors. The cost is £10 per session. Write or telephone now for a booking form. They have a 24 hour telephone answering service and accept Access & Visa by telephone. Details are on the inside back cover.

VISITS

Frame Knitting have again increased the size of their premises in Oakham and can now receive parties by appointment. So club organisers, if you are already planning a visit to Rutland to visit Uppingham Yarns, go to Oakham and see how the Simpleframe is made. You'll also see a display of garments knitted on the frame.

NEW PATTERN BOOK

Susan Joan is an experienced knitwear designer who has

worked on several publications. As a Simpleframe owner, she turned her talents to producing her own pattern book for the frame. Her first book contains ten fully illustrated patterns for Simpleframe models 72, 96 and 120, double-bed frames. The 24 page book contains women's jackets, sweaters and cardigans all in five sizes, as well as hints and tips and lots of design ideas. It is incredibly good value at £2.50, and your Simpleframe retailer should have it in stock. If you have difficulty in obtaining a copy, Frame Knitting can supply one for £3.00 inc. p & p.

SIMPLEFRAME UPDATE

The Simpleframe is very robust and will last for years. However, Frame Knitting have improved the design of the wooden frame over recent months, whilst retaining the basic components. They will be pleased to check your frame and update it, if required, for a modest payment. This may also interest you if you have purchased a second-hand frame and would like it checked. Contact them for further details.

SIMPLEFRAME RETAILER NEWS

We have received several items of news and information from Simpleframe retailers. Judith Faulkner has retired to the Cotswolds and she and Fran have sold their shop in Kenton Lane, Harrow Weald. We wish them every happiness in the future. The good news is that Dot has purchased the business. She's a very experienced knitter, she purchased one of the first frames to be made and within four months had knitted and sold 40 garments! The small shop specialises in quality yarns, the Simpleframe and friendly advice. We do recommend a visit, and parking is good!

If you drive up the A5 to Holyhead, you pass through Bethesda just before crossing the bridge to Anglesey. Michael Robertshaw has built a successful business in coned yarns, knitting machines, spinning wheels and Simpleframes. We heard that he had moved from the High Street, but this turns out to be a rumour. Michael has asked us to tell you he is still at 21c the High Street and his coned yarns are competitively priced. Mind you, when you come to look for 21c

Winter MADNESS SALE

Knitmaster Zippy De Luxe P card	£7	Jones Garter Carriage KG93	£7
Knitmaster 700	£7	Jones 230 Chunky	£7
Knitmaster SRP50 Ribber	£7	Jones 230 Ribber	£7
Knitmaster SRP60 Ribber	£7	Jones 260 Chunky Picard	£7
Knitmaster SK550 Electronic	£7	Jones 260 Ribber	£7
Knitmaster 155 Chunky Picard	£7	Singer 23" 0. 600, SB100, SB150	£7
Knitmaster 155 Chunky Ribber	£7	Bono Knitting Machine	£7
Knitmaster Zippy 90 Chunky	£7	Bono Ribber	£7
Knitmaster 151	£7	Passap Duo 80	£7
Knitmaster 151 Ribber	£7	Hague Linker Hand	£7
Knitmaster 150 Ribber	£7	Hague Linker Electric	£7
Knitmaster Linker SC3	£7	Defend Linker	£7
Knitmaster Weaving Attachment	£7	Frister Lock 4 & 5 Thread	£7
Knitmaster New K11 Radar KR7	£7	Corona CN 9 N Lumbo	£7
Knitmaster Steam Press	£7	Toyota 901	£7
Jones 881 Latest Model	£7	Toyota Ribber	£7
Jones 890	£7	Toyota 858 Ribber	£7
Jones 891	£7	Toyota 950	£7
Jones 950 Electronic	£7	Motor Drive and Stand	£7
Jones 710	£7	Electric Wool Winder	£7
Jones 710 Ribber	£7	Singer Steam Press	£7
Jones 836	£7	Eina Steam Press	£7
Jones KR850 Ribber fits all standard machines	£7	Simpleframe	£7
Jones Garter Carriage KG88 MKII	£7	Keyto Cabinet and Bench	£7
Jones Garter Carriage KG88 Plus Magnets	£7		

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the numbering sequence adopted in that part of Bethesda might throw you! The shop is at the Holyhead end of Bethesda on the right hand side going towards Holyhead. There is only one road going through, so you shouldn't miss it. Ten Brownie points for a successful visit!

Visitors to the Simpleframe stand at the 1st Scottish Knitting Fayre in Edinburgh met Sue Page, who had travelled south from the Spindletop Workshop in Finzean, Banochory. Bobby Page advises us that this time of the year they get snowed in, so it is hardly surprising that most of their business comes in the summer! This year they were solidly booked for most summer evenings with coach visits. It seems the attractions for clubs of arranging an evening visit, followed by a meal at the Feughside Inn, have spread by word of mouth. If you are a club organiser, contact them now for details of their spinning, dyeing and weaving workshop.

Susan Brotherhood tells us that she has now moved her business out of the greasing bay into the

servicing bay. Susan's business is not servicing cars, although that is what they used to do here! Susan runs the Mansfield Knitting Centre and has built a very successful business in a short time. She works very hard giving personal service to her customers, who travel from a wide area. Parking is easy.

You'll find many Simpleframe stockists in small shops and we've noted, with interest, how many of them are run by husband and wife teams. The husband really does take an active interest and very often he demonstrates the Simpleframe. Bernard Langley at the Market Stall, Traders Hall, West Bromwich Market, and Chris at P'n'C Wools, 103 High St., March, Cambridgeshire, do just that. Both tell us they have knitted several garments which they display in their shops. Both are more than willing to pass on advice and help select patterns and yarns for the Simpleframe.

Frame Knitting tell us they have many similar helpful, friendly retailers round the country. We'd love to hear from you. Please send us your items of news.



SIMPLEFRAME S100

The new single bed Simpleframe will be at Esher, January 21st-24th. Do make a point of seeing it. Although the Simpleframe is not a conventional knitting machine, it provides non-knitters and hand knitters with an introduction to machine knitting techniques. Machine knitters like it because they can relax with it in front of the T.V., and Frame Knitting tell us that

already they are finding two schools of thought developing. The experienced machine knitters still prefer the double bed models 96 and 120 to explore the potential of ribbing. Less experienced machine knitters, hand knitters and non-knitters prefer the ease and simplicity of the new S100 singlebed frame. Just to confuse the issue, Frame Knitting tell us that several owners now have both types of frame! They've obviously got the S100, it's packaging and price just right!

SIMPLEFRAME STOCKISTS

Should you require any further help or advice about the Simpleframe, your local stockist will be delighted to help

ASHFORD. Gregory, Prentis and Green, Mace Lane, Ashford. Tel: 0233-20084.

BASINGSTOKE. Crafty Anne, Rotherwick, Nr. Basingstoke. Tel: 025672-2461.

BEDFORD. B.S.K. Ltd., 58 Bromham Road, Bedford MK40 2QC. Tel: 0234-217096.

BIRMINGHAM. Sewing and Knitting Machine Centre, (Peaksouth Ltd.), 131 Corporation Street, Birmingham 4, (near Laura Ashley). Tel: 021-236 0191.

BOSTON. The Wool Cabin Machine Knitting Advice Centre, 81 High Street, Boston, Lincs. Tel: 0205-56778.

BRADFORD. Flamingo Wool Shop, 118 Sunbridge Road, (above Barry Street), Bradford. Tel: 0274-722385.

BRADFORD. Valerie Holt School of Machine Knitting, Legram Mill, Summerville Road, Bradford 7. Tel: 0274-307889.

BURY. Baimar Supplies, 29 Chesham Road, Bury, Lancs. Tel: 061-797 4234.

CAMBRIDGE. Singer Sewing and Knitting Centre, 52 Regent Street, Cambridge. Tel: 0223-350691.

CHELMSFORD. Modern Knits, 14A Baddow Road, Chelmsford. Tel: 0245-269756.

CHESTER. Woollies by Cilla Mann, 6A Abbey Green, Northgate Street, Chester CH1 2JH.

CLITHEROE. Nairns Knitting World, Unit 1, 28 Parson Lane, Clitheroe, Lancashire. Tel: 0200-25027.

COVENTRY. Wool 'n' Things, 8 Athol Road, Mount Pleasant, Walsgrave, Coventry CV2 2DA. Tel: 0203-616537.

CRAWLEY. Knitmates, 28 Church Street, Ifield Road, West Green, Crawley. Tel: 0293-544222.

CROYDON. Knitters Kneeds, 1 & 2 Brigstock Parade, Thornton Heath (closed Saturday). Tel: 01-684 8679.

GARSTANG. The Craft Shop, Park Hill Road, Garstang, Nr. Preston. Tel: 09952-3363.

GRIMSBY. Beryl's Knitting Machine Centre, 121 Pasture Street, Grimsby. Tel: 0472-57674.

HARROGATE. Joan Crabtree Knitting Machine Craft Centre, 176A Kings Road, Harrogate, North Yorkshire. Tel: 0423-521689.

HARROW WEALD. Greenhill Homecrafts at Judiths, 603 Kenton Lane, Harrow Weald, Middlesex. Tel: 01-954 6409. Closed Wednesday.

HUDDERSFIELD. J.E.M.'s, 106 Westbourne Road, Marsh, Huddersfield. Tel: 0484-512439.

HULL. Spinning Wheel, 70 Carr Lane, Hull. Tel: 0482-29760.

KETTERING. Kettering Sewing Centre, 8 Dalkeith Place, Kettering. Tel: 0536-513148.

KINETON. Kineton Gallery, Banbury Street, Kineton, Warks. Tel: 0926-641230.

LEATHERHEAD. Knit One Purl One, 4 The High Street, Leatherhead. Tel: 0372-379027.

LLANELLI. Spinning Wheel, Crown Precinct, Llanelli SA15 3UT. Tel: 0554-751263.

LONDON. Lenarow Ltd, 169 Blackstock Road, London N4 2JS. Tel: 01-359 1274.

MANSFIELD. Rosemary Street Service Station, Rosemary Street, Mansfield. Tel: 0623-644520.

NORTHAMPTON. Mrs Jo Cartmale, 23 Beeston Avenue, Wakes Meadow, Northampton NN3 3UG. Tel: 0604-412016.

ONCHAN. Joan's Wools & Crafts, Unit 19 & 20, Onchan Shopping Centre, Onchan. Tel: 0624-26009.

POOLE. Metropolitan Sewing Machines Ltd., 321 Ashley Road, Parkstone, Poole. Tel: 0202-731111.

PORTSMOUTH. Sewing Machine Supplies and Swiftknitters, 131-133 Fratton Road, Portsmouth PO1 5ES. Tel: 0705-820281.

ROCHESTER. CCB, Sewing/Knitting Machines, 304 High Street, Rochester. Tel: 0634-41597.

SHOREHAM. Shoreham Knitting Machines, 19 East Street, Shoreham, West Sussex. Tel: 0273-461029.

SOMERSET. Sewtech, 57 West End, Street, Somerset. Tel: 0458-45648.

SOUTHPORT. Southport Knitting Machines, 72A Manchester Road, Southport, Merseyside PR9 9BA. Tel: 0704-42101.

STEVENAGE. Dropstitches, 3 Bedwell Park, Stevenage. Tel: 0438-725155.

STRANRAER. Mr. Robert Sharpe, 17 Queen Street, Stranraer. Tel: 0776-2372.

SUNDERLAND. Kaye Knit Machine Knitting Centre, 190 Southwick Road, Sunderland. Tel: 091-548 7526.

TAVISTOCK. The Sheeps Back, Paddons Row, (off Brook Street), Tavistock, Devon. Tel: 0822-67236.

WALLASEY. Terry Holmes Yarn Studio, 110 Seaview Road, Wallasey, Merseyside L45 4LD. Tel: 051-638 1484.

WEST KIRBY. Terry Holmes Yarn Studio, 111 Banks Road, West Kirby, Merseyside. Tel: 051-625 1876.

WHITNEY-ON-WYE. Wyeland Wools, Whitney-on-Wye, Herefordshire HR3 6EH. Tel: 04973-242.

WINDSOR. Barbara of Windsor, Machine and Hand Knitting Centre, 85A Victoria Street, Windsor, Berks. Tel: 0753-854151.

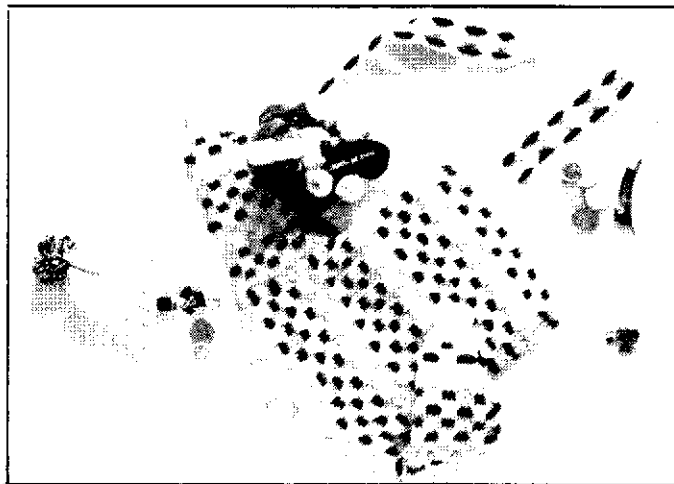
YORK. Busy Needles, 98-100 Fishergate, York. Tel: 0904-647325.

YORK. Knitwell, 6 Saxon Place, Dodsworth Avenue, York. Tel: 0904-424579.

215



17 TODDLERS' SUIT



PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for models 96 and 120 Simpleframe machines.

MATERIALS

Studley Trojan Aran.
1 x 800g cone in Bainin (MC).
Studley Five In One Chunky.
1 x 100g ball in Royal (A).
1 x 100g ball in Turquoise (B).
1 x 100g ball in Red (C).
Elastic to fit waist.
French Knitter.

Trojan Aran is 75% Acrylic, 25% Wool. Five In One Chunky is 100% Acrylic. If you have difficulty obtaining these yarns and would like a list of your local stockists, please write to Studley Wools, Stockhill Road, Greengates, Bradford BD10 9TE.

SILVER GAUGE READING

Very heavy yarn.

MEASUREMENTS

SWEATER

To fit chest 45-51 cm, 18-20 in.
Actual size 57 cm, 22½ in.
Length to back neck 43 cm, 17 in.
Sleeve seam 27 cm, 10¾ in.

TROUSERS

Side length without waistband 44 cm, 17¼ in.

TENSION

26 stitches and 18 rows to 10 cm, 4 in measured over Fair Isle and Eyelet pattern (stitch size setting approximately 4 on both beds).
26 stitches and 21 rows to 10 cm, 4 in measured over full needle rib (stitch size setting approximately 4 on both beds).
15½ stitches and 21 rows to 10 cm, 4 in measured over stocking

stitch (stitch size setting approximately 4).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

PATTERN NOTES

FAIR ISLE AND EYELET PATTERN

Chart shows one bed only. Work Fair Isle on both beds and transfer sts for eyelets from front bed to back bed.

EYELET PATTERN

K 1 row. * Counting from right edge (left edge for second piece), transfer the 18th, 20th and 22nd st on to adjacent N. K 5 rows *. The last 5 rows form patt.

SWEATER

BACK

Push up 38 Ns on each bed in full needle rib (76 Ns total). Using stitch size 2 and MC, cast on. Transfer sts for 2x2 rib. K 10 rows. Arrange Ns for full needle rib. Pick up loops from adjacent sts and place on to empty Ns. Using stitch size 4, cont in Fair Isle and Eyelet patt *.
K 64 rows. Cont in full needle rib and MC. K 1 row. Work measures 40 cm, 15¾ in.

SHAPE SHOULDERS

Cast off 8 sts at beg of next 4 rows and 9 sts at beg of foll 2 rows. Cast off rem 26 sts.

FRONT

Work as for back to *.

K 59 rows.

SHAPE NECK

Using a length of MC, cast off centre 16 sts. Using two separate balls of yarn, work both sides tog. Dec 1 st at neck edge of next 5 rows. 25 sts rem on each shoulder. K 3 rows. Cont in full needle rib and MC.

SHAPE SHOULDERS

Cast off 8 sts at shoulder edge of

next and foll alt row, K 1 row. Cast off rem 9 sts.

SLEEVES

Push up 22 Ns on each bed in full needle rib (44 Ns total). Using stitch size 2 and MC, cast on. Transfer sts for 2x2 rib. K 10 rows. Arrange Ns for full needle rib. Pick up loops from adjacent sts and place on to empty Ns. Using stitch size 4, cont in Fair Isle and Eyelet patt. K 5 rows. Shape sides by inc 2 sts (one on each bed) at each end of next and every foll 5th row until there are 76 sts. K 1 row. Work measures 27 cm, 10¾ in. Cast off.

NECKBAND

Push up 41 Ns on each bed in full needle rib (82 Ns total). Using stitch size 2 and MC, cast on. Transfer sts for 2x2 rib. K 10 rows. Cast off loosely.

CORDS

Using Automatic French Knitter, make cords in corresponding

colours to Fair Isle rows and in lengths to thread through holes.

MAKING UP

Join shoulder seams. Set in sleeves matching centres to shoulder seams. Join side and sleeve seams. Join neckband seam and sew into position. Thread cords through holes and secure ends. Work chain stitch around neck edge.

TROUSERS

LEFT HALF AND RIGHT FRONT

Push up 38 Ns on each bed in full needle rib (76 Ns total). Using stitch size 4 and WY, cast on and K a few rows. Transfer sts to one bed for st st. 38 sts. Using MC, cont in eyelet patt. K 45 rows.
SHAPE CROTCH
Cast on 3 sts at beg of next 2 rows. 44 sts. K 40 rows. Cont in st st. K 5 rows. Using stitch size 8, K 1 row. Using stitch size 4, K 5 rows. Cast off loosely.

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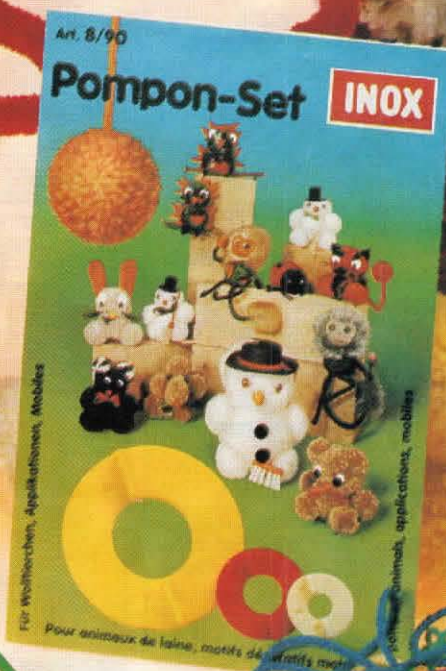
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needle rib (38 Ns total). Replace sts from lower edge of leg on to Ns. Transfer sts for 2x2 rib. Using stitch size 2 and MC, K 7 rows. Cast off.

CORDS

Using Automatic French Knitter, make two cords each in A, B and C to fit from top of ankle cuff to lower edge of waistband.

MAKING UP

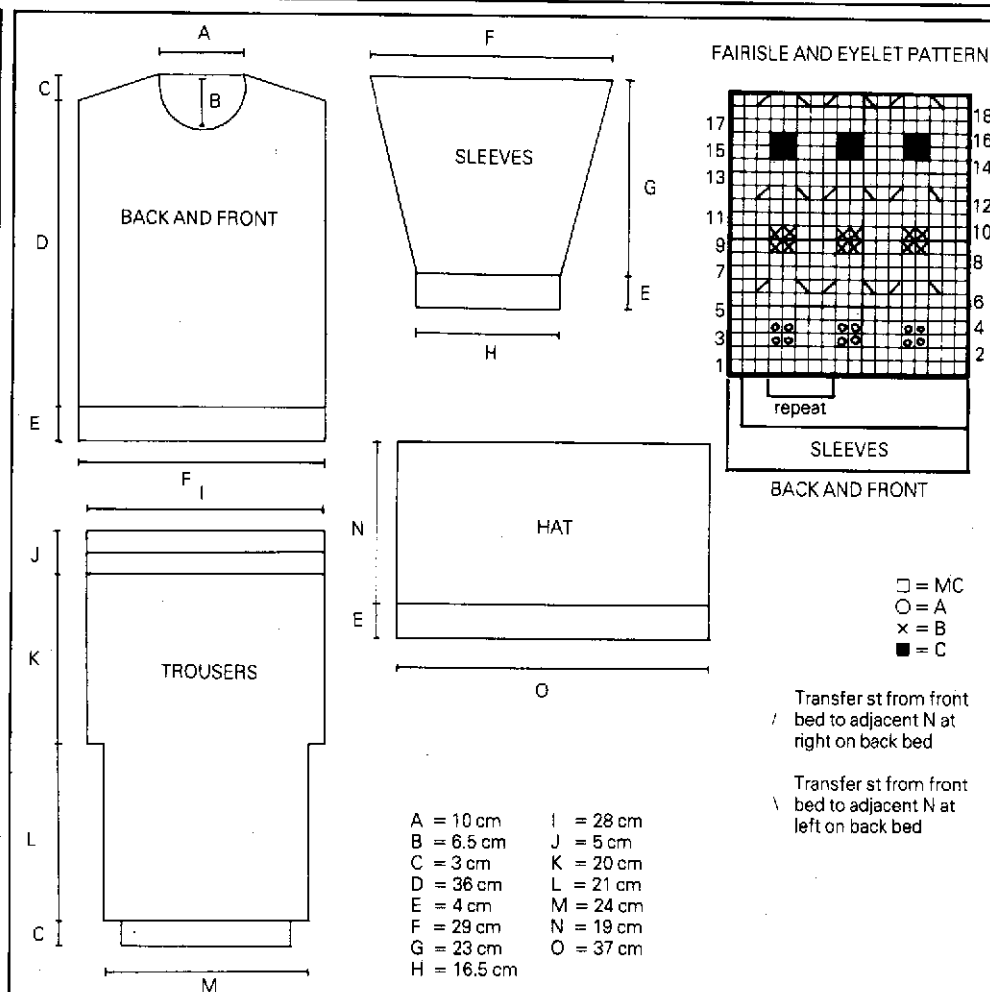
Join inside leg seams, then crotch seams. Fold waistband in half to inside and catch down, leaving an opening for elastic. Insert elastic and join ends. Thread cords through holes and secure ends.

HAT

Push up 48 Ns on each bed in full needle rib (96 Ns total). Using stitch size 2 and MC, cast on. Transfer sts for 2x2 rib. K 10 rows. Arrange Ns for full needle rib. Pick up loops from adjacent sts and place on to empty Ns. Using stitch size 4, K 40 rows. Break off yarn, leaving a long end and thread through all sts. Draw up.

MAKING UP

Join seam. Make a pom-pom in MC, A, B and C and attach to top.



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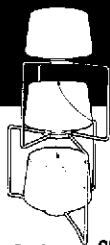
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Following our highly successful 1st Scottish Knitting Fayre, we're proud to be sponsoring 'Needles and Pins '88' in Kensington, London on 19th, 20th and 21st February and are delighted to let you know that we've just confirmed our joint commitment with Studley Wooll Ltd and Baccara Productions Ltd to take the 1st Welsh Knitting Fayre to Bridgend on 17th, 18th, 19th and 20th March.

Look out for full details in the magazine next month. 414


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COMPETITION RULES

1. Only one entry per postcard will be accepted.
2. This competition is open to residents of the U.K. except the employees of Machine Knitting Monthly, the magazine's typesetters, printers and distributors, employees of Timespring Ltd and their relatives.
3. The closing date is 31st January 1988. Entries received after that date will not be considered and no responsibility can be accepted for entries lost or delayed in the post.
4. No cash alternative will be offered.
5. The winner will be the first correct entry drawn from our postbag after the closing date.
6. Winners will be notified in writing and the results published in the May issue of Machine Knitting Monthly.
7. The Editor's decision is final and no correspondence will be entered regarding the competition.

5	19	8	16	12	6	3	11
2	1	10	8	7	10	9	7
5	1	8	5	18	6	11	2
17	8	9	19	6	3	11	9
1	10	4	6	8	15	4	10
9	7	8	11	13	8	1	13
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